THOROUGH & COMPLETE.

LAGATREE'S
BANJO TUTOR

ILLUSTRATED.

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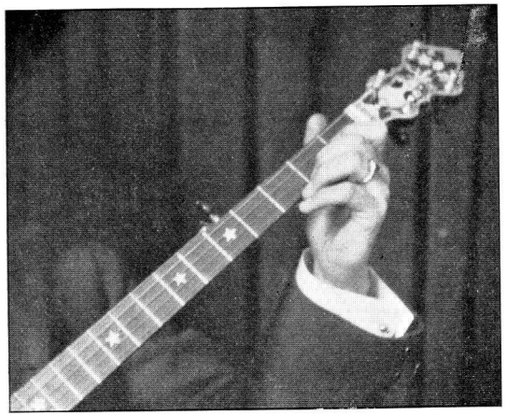
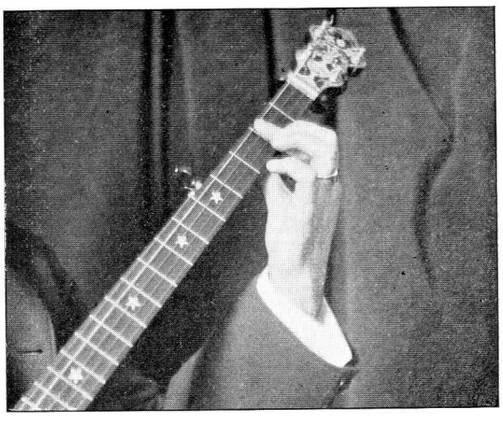
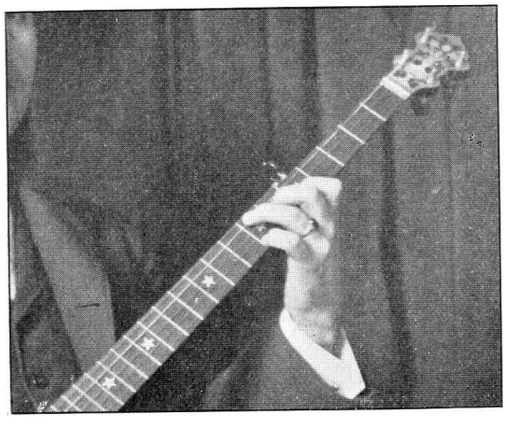


PRIMARY POSITION, (LEFT HAND).

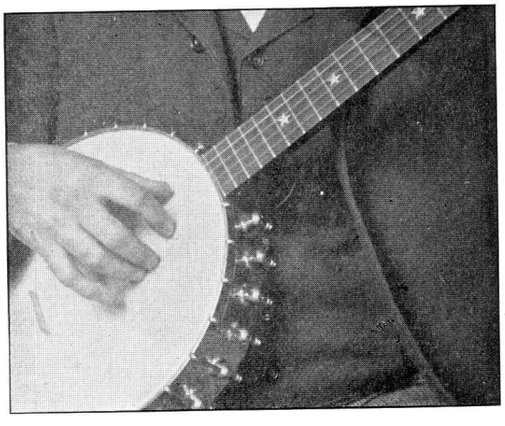


THE BARRE.

CORRECT PRACTICE POSITION.



A "POSITION CHORD."



THE TREMOLO.

PREFACE.

THE exercises contained in this book have been carefully prepared after an extended experience as teacher, performer and student. Sincerely believing that progressive interest has been retarded by the incompleteness of the banjo methods in use, and that a standard, authentic tutor is in demand, the author submits his efforts to the criticism of earnest students.

Particular attention is called to the thorough manner in which every detail is treated. The exhaustive nature of chapters on touch, tone production, the tremolo, embellishments, musical dictionary, technical exercises, etc., etc., has never been approached heretofore; in fact, the classification of the various subjects and studies has been most carefully considered.

HINTS TO STUDENTS.

Keep your hands clean.

Be sure that your instrument is properly tuned, and assume an easy, graceful position while playing.

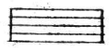
Do not pick the strings too near the bridge.

Read carefully all explanations and foot-notes pertaining to the subject at hand.

Carefully observe the position of the wrists, hands and fingers as shown in illustrations.

Practice every day if possible, and be not disheartened if progress is slow at first. If the action of the fingers is awkward, do not give up; this trouble will entirely disappear as soon as the muscles of the hands have been sufficiently developed. Our best performers had to contend with precisely similar difficulties.

FIRST PRINCIPALS OF MUSIC.

Music, as written, is represented by characters called: Notes, Clefs, Rests and accidentals. These are placed on what is called the staff, composed of five lines and four spaces.  **The lines and spaces are counted from the lowest to the highest.**

This staff is not sufficient to express *all* sounds in music, therefore, added or leger lines are used both above and below.

THE NOTES.

The Notes represent the different sounds of the scale, according to their position on the staff.

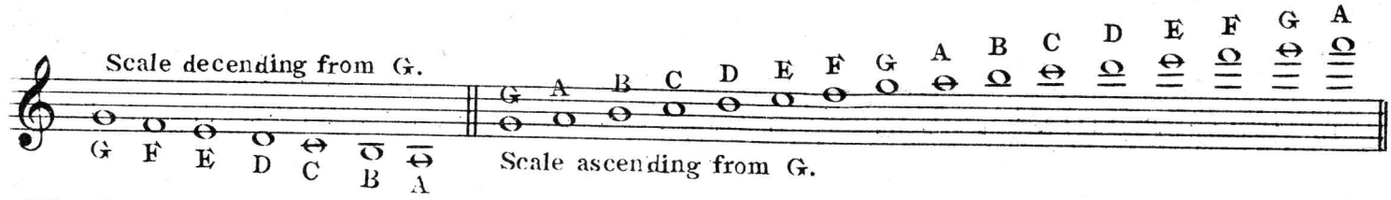
The Notes are named after the first seven letters of the alphabet viz: A, B, C, D, E, F, G. After G, if it is desired to go higher, begin with A, B, C, etc. If the scale *ascends,* commence with the given note and allow a letter (or note) to each line and space; when the seventh (G) is reached, begin with the first letter (A) and continue until all the notes are named. *Descending* scales are read in the opposite manner, that is by repeating the alphabet backwards.

THE CLEF.

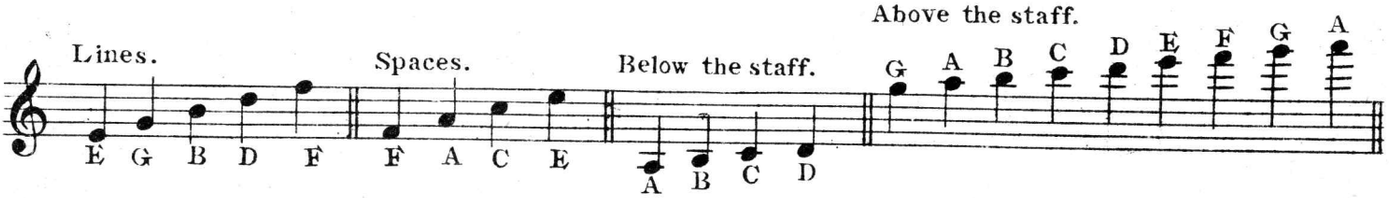
The Clef is a sign used to determine the name of the notes upon the staff. There are three kinds of Clefs, but the treble or G clef is the only one used in banjo music.

The G clef being placed on the second line of the staff, thus: **locates G on that line, enabling us to reckon the other notes either up or down the scale.**

EXAMPLE.



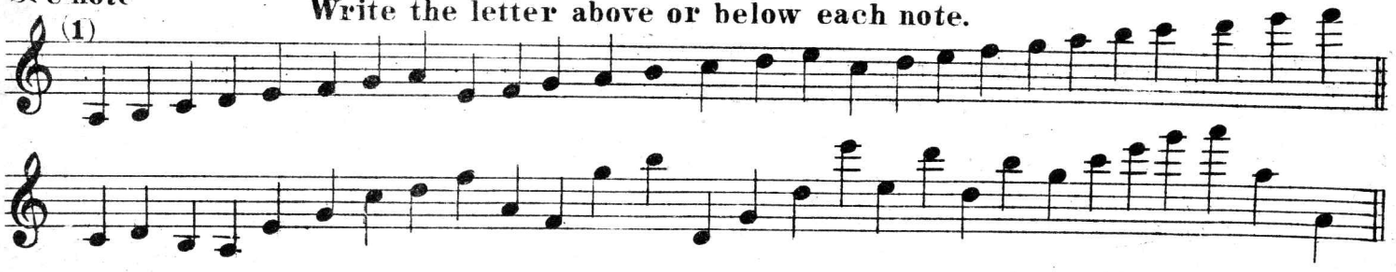
The first and eighth notes of the scale have the same letter, beginnig with any note.

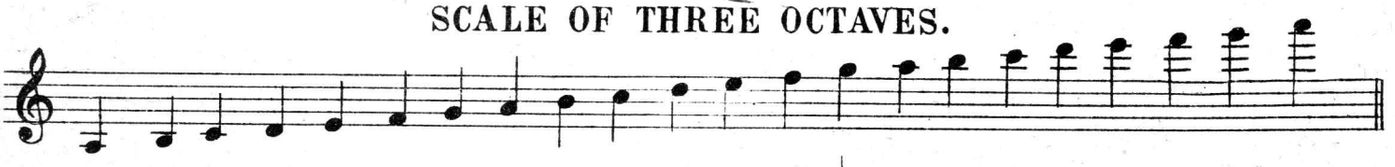


EXERCISE FOR READING THE NOTES.

See note (1)

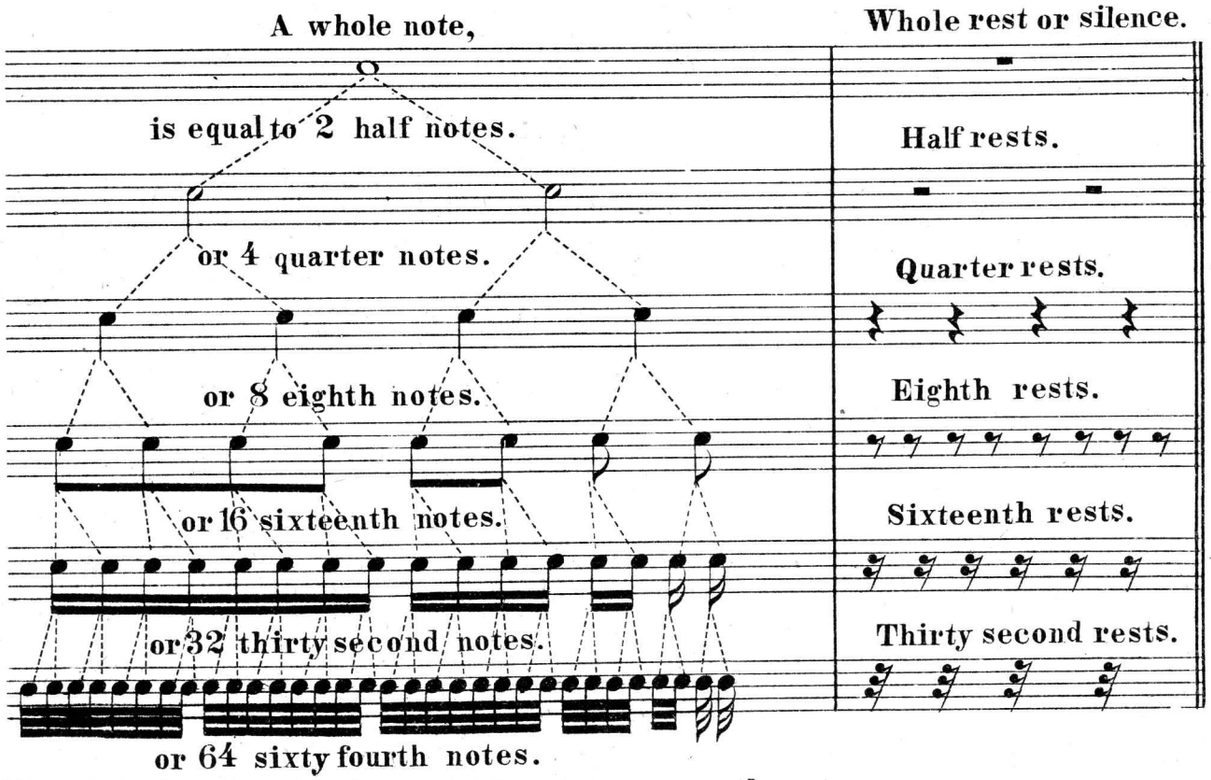
Write the letter above or below each note.



SCALE OF THREE OCTAVES.

(1) The stem of a note may be turned up or down. **Also, size or shape does not change the letter as some beginners are apt to suppose.**

CHARACTER AND VALUE OF THE NOTES.

There are seven forms of notes. By the value of a note is understood the duration of sound it represents. This duration is determined by the form of the note itself. Each note has a Rest, or silence, which corresponds to it in time—value or duration. The subjoined table shows the comparative value of the notes, also that of the rests.



The sixty fourth notes have another bar across the stem.

The pupil should commit to memory the above. Practice writing the different notes and rests until able to name them at sight.

Notice the difference between the single eighth and sixteenth notes, and those written in groups.

ACCIDENTALS.

SHARPS, FLATS AND NATURALS.

An interval is the distance between any two notes or tones. The smallest interval is a half-tone. On the banjo each fret represents a half-tone.

A Sharp (♯) placed before a note, thus: ♯ raises it a half tone.

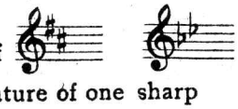
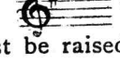
A Flat (♭) " " " " " ♭ lowers " " "

A Natural (♮) restores a note previously made sharp or flat.

A Double Sharp(𝄪) raises a note one whole tone. (Two frets.)

A Double Flat (𝄫) lowers a " " " " " "

Notes made double sharp or double flat are restored to their former position of single sharp, thus: ♮♯, and single flat thus: ♮♭.

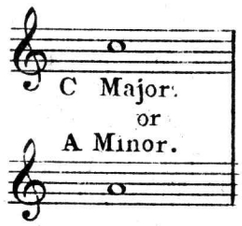
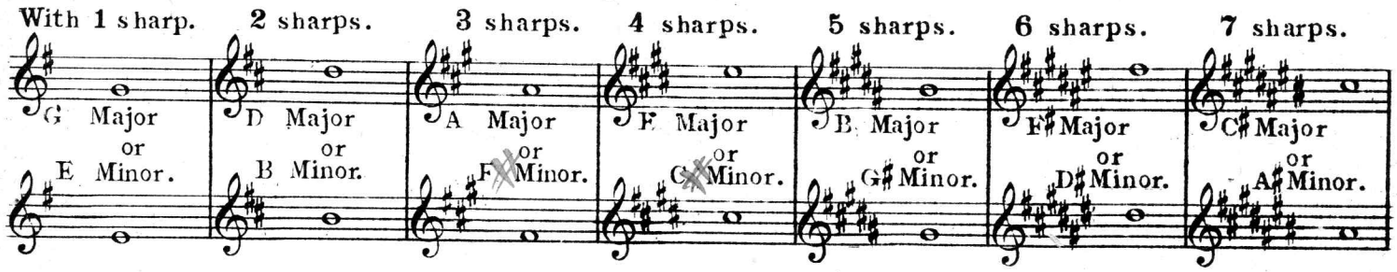
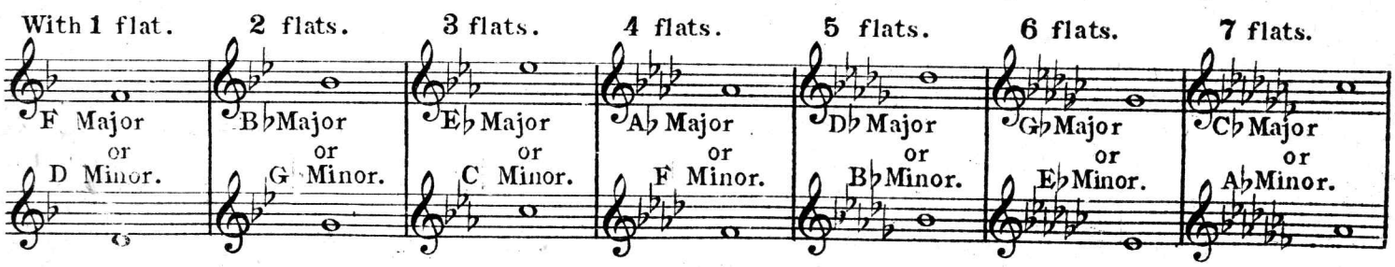
Sharps or flats placed after the Clef  are called the Signature, and show in what Key the music is written. For instance take the Signature of one sharp  which is placed on the 5th line (F) meaning that every F found in the piece (while this signature is used) must be raised one half-tone, (one fret.)

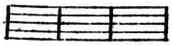
Each succeeding sharp when placed in the signature is treated in the same manner.

When flats are used in the signature, all notes bearing the letters of lines or spaces on which the signature is placed, are made one half-tone (one fret) lower.

The first note of a scale is the Key note, the seventh note the leading tone, and the eighth note is the Octave.

DIAGRAM OF THE DIFFERENT SIGNATURES.

Without sharps or flats
the key note is

TIME.

Music is divided into portions of equal time, by upright lines called Bars.  The space between the bars is called a Measure.

Common time, written or indicates that each measure contains four fourth or quarter counts.,
indicates that each measure contains two fourth, or quarter counts.

Some of the different kinds of time used are, $\frac{2}{4}$ $\frac{6}{4}$ C or $\frac{4}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{6}{8}$ $\frac{9}{8}$ $\frac{12}{8}$

In every case, however, the upper figure shows how many counts to a measure, and the lowerfigure, what *kind*
(Analyze the different kinds of time given above.)

CHARACTERS, ABBREVIATIONS ETC.

Will be given in a practical way, as they occur in the exercises or pieces, instead of confusing the pupil by trying to give them all in one place.

HOW TO HOLD THE BANJO.

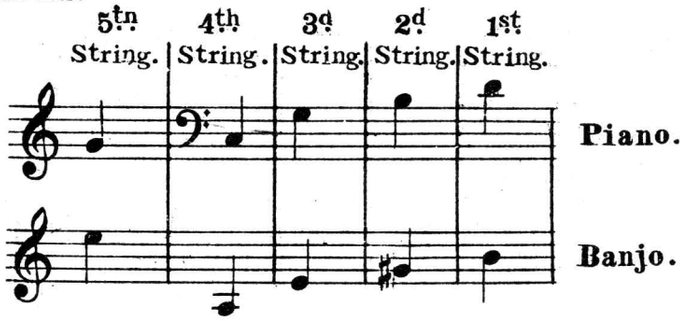
Select a suitable chair, (not a rocker) sit upright. Rest center of the rim of banjo on the right thigh. (1) Press the upper part of rim lightly to the body with the right forearm. Place the little (fourth) finger on the banjo-head, slightly in advance of the bridge. The banjo neck rests in the hollow of left hand, between the thumb and first finger, so that the finger tips may press the strings to the fingerboard at the required frets.

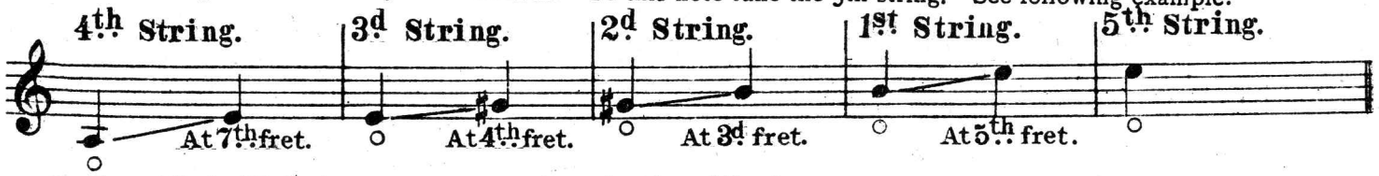
The neck of the instrument is held well forward; this gives a better command of the fingerboard, allowing the performer to look straight ahead at the music at the same time. (See illustration.)

(1) Place the feet squarely on the floor in a graceful position, the right foot a trifle in advance of the left.

TUNING THE BANJO.

The five strings on the banjo are numbered, 5th, 4th, 3rd, 2nd and 1st. The short string is the fifth.

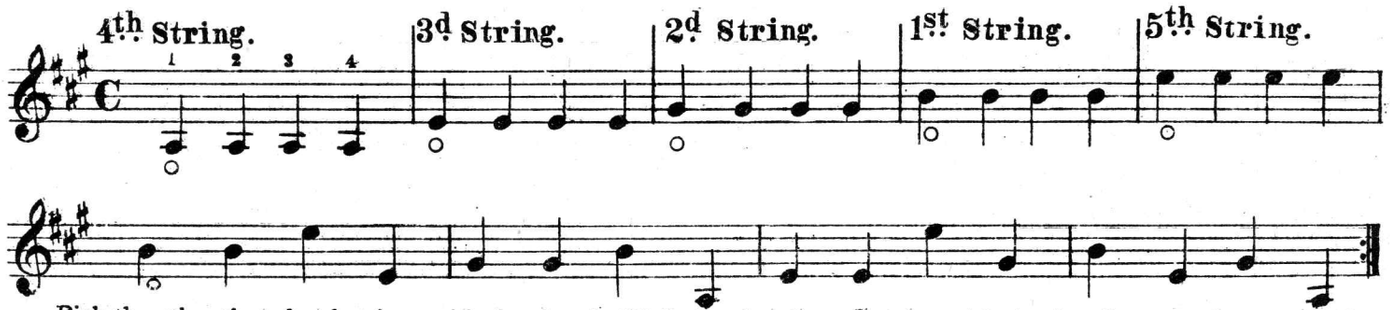
Tune to piano or organ, as shown in upper score, and the notes will be written for banjo like this:

Another way is to tune the 4th string to C, as above. Stop this string at the seventh fret, with one of the left hand fingers; this makes the note E. To this note tune the 3rd string. Stop the 3rd string at the fourth fret; this makes G♯. To this note tune the 2nd string. Stop the 2nd string at the third fret; this makes B. To this note tune the 1st string. Stop the first string at the fifth fret; this makes E. To this note tune the 5th string. See following example.



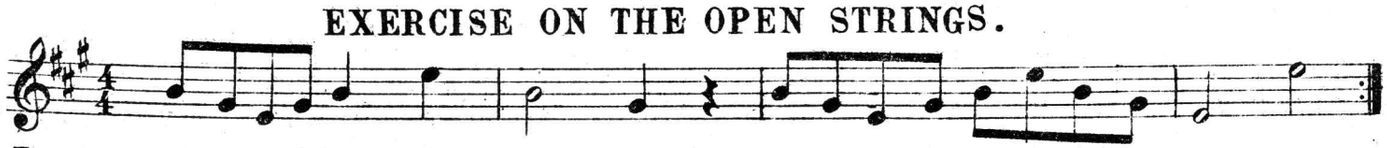
To play with the Violin or Mandolin, tune the 3rd string of Banjo to 4th string of Violin or Mandolin.

To play with Guitar, tune Banjc 3rd string to 3rd string of Guitar, also Banjo 4th string to the note C, found on the Guitar at third fret on the 5th string.

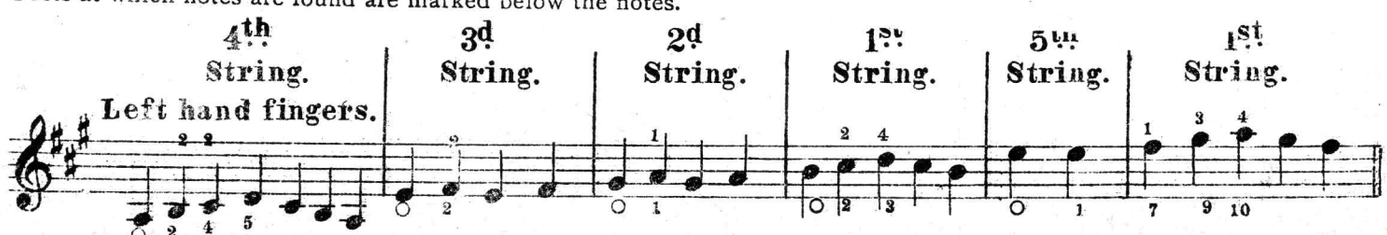
EXERCISE ON THE OPEN STRINGS.

By open string we mean that the string is allowed to sound free without being stopped with any finger of the left hand. The key of A, being the natural key on the banjo, will be given first.

Pick the 5th, 4th and 3rd strings with the thumb (Right hand); the 2nd string with the first finger, and the 1st string with the second finger. Pick the strings in this manner, unless marked otherwise. (1) Do not pick the strings with the *nails;* use the *ball* of finger, or thumb. Keep the nails well trimmed.

Double bars mark the end of a strain or part; dots placed before the double bar signify a repetition of the part or strain; Observe the dots of the end of foregoing exercises.

EXERCISE ON THE OPEN STRINGS.

Exercise showing notes of the scale made on each string. Play every exercise from ten to twenty times.

Frets at which notes are found are marked below the notes.



(1) This is merely elementary; alternate fingering is thoroughly explained, beginning with the scale of A Major.

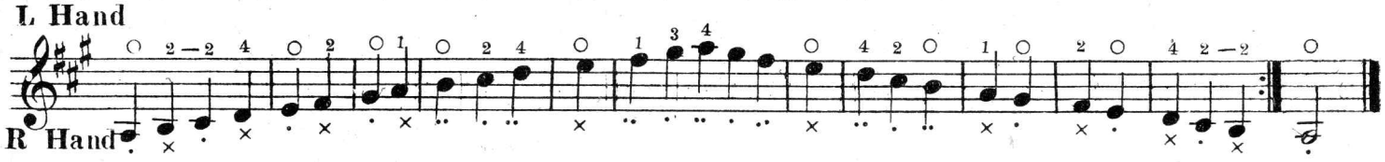
2–2 means that the second finger (L. H.) slides, without being raised, to the following note. See first measure above.

KEY OF A MAJOR.

Scale of two Octaves with fingering for both hands.

Left hand fingers 1st finger (1), 2d finger (2), 3d finger (3), 4th finger (4).
Right ,, ,, ,, ,, (·), ,, ,, (··), ,, ,, (···), thumb (×). **Open string ○.**

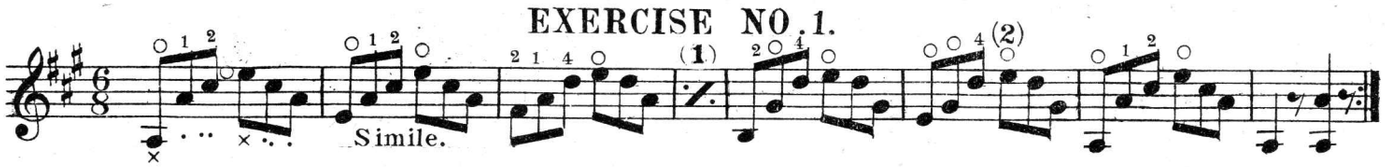
L Hand

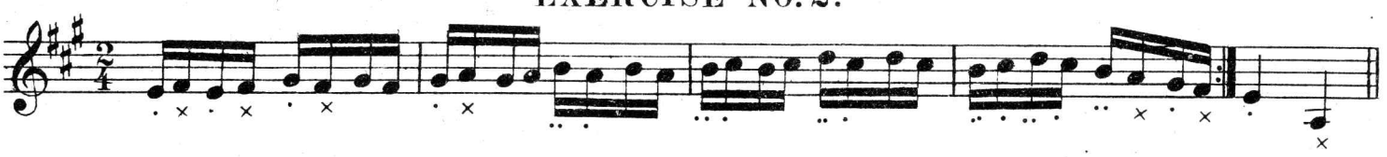


R Hand

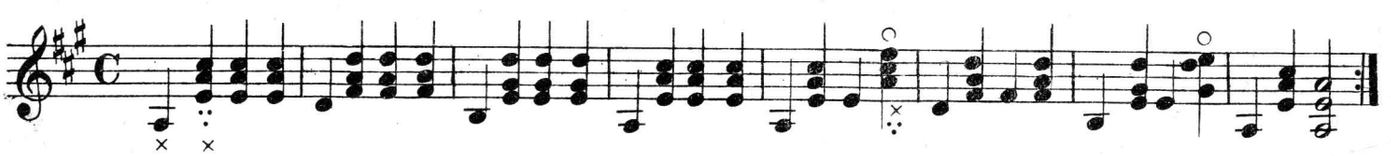
ALTERNATE FINGERING. R.H. As shown in scale above will now be introduced in its different forms. By Alternate fingering we mean that no two notes are picked in rapid succession by any one finger of the right hand. The first eight notes of the scale are picked alternately with the first finger (·) and thumb (×). The remaining notes are picked with the second finger (··) and first finger (·) Except the space note E which is played for convenience on the 5th stg.

In Ascending passages where the first finger and thumb alternate, the first finger leads.
,, Descending ,, ,, ,, ,, ,, ,, ,, ,, ,, thumb leads.
The second finger leads in most cases on the first string, either Ascending or Descending.

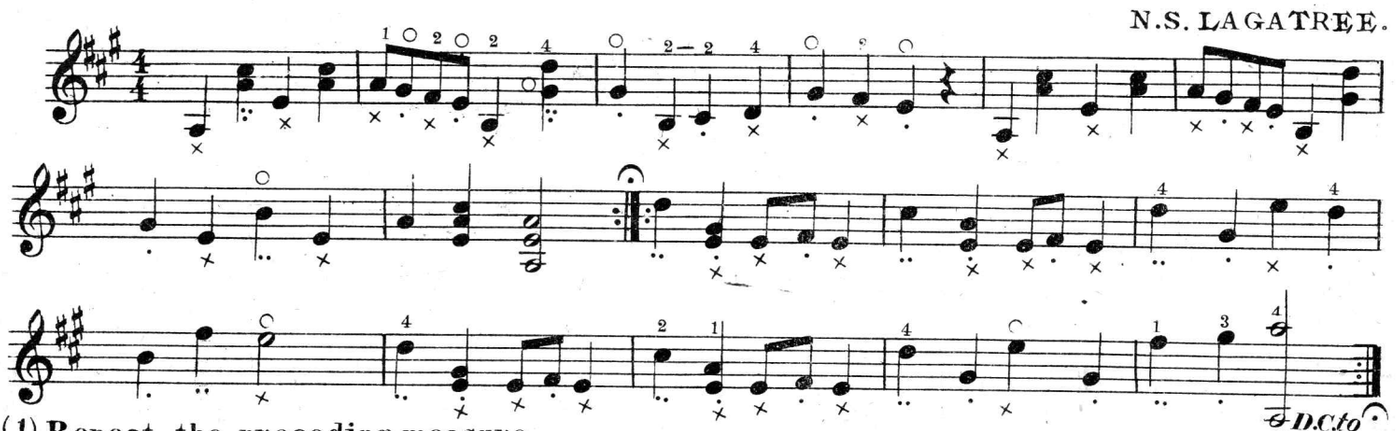
EXERCISE NO. 1.

EXERCISE NO. 2.



EASY CHORD EXERCISE.

The notes of a chord are played all together as one note.

SWEET MILDRED SCHOTTISCHE.

N.S. LAGATREE.

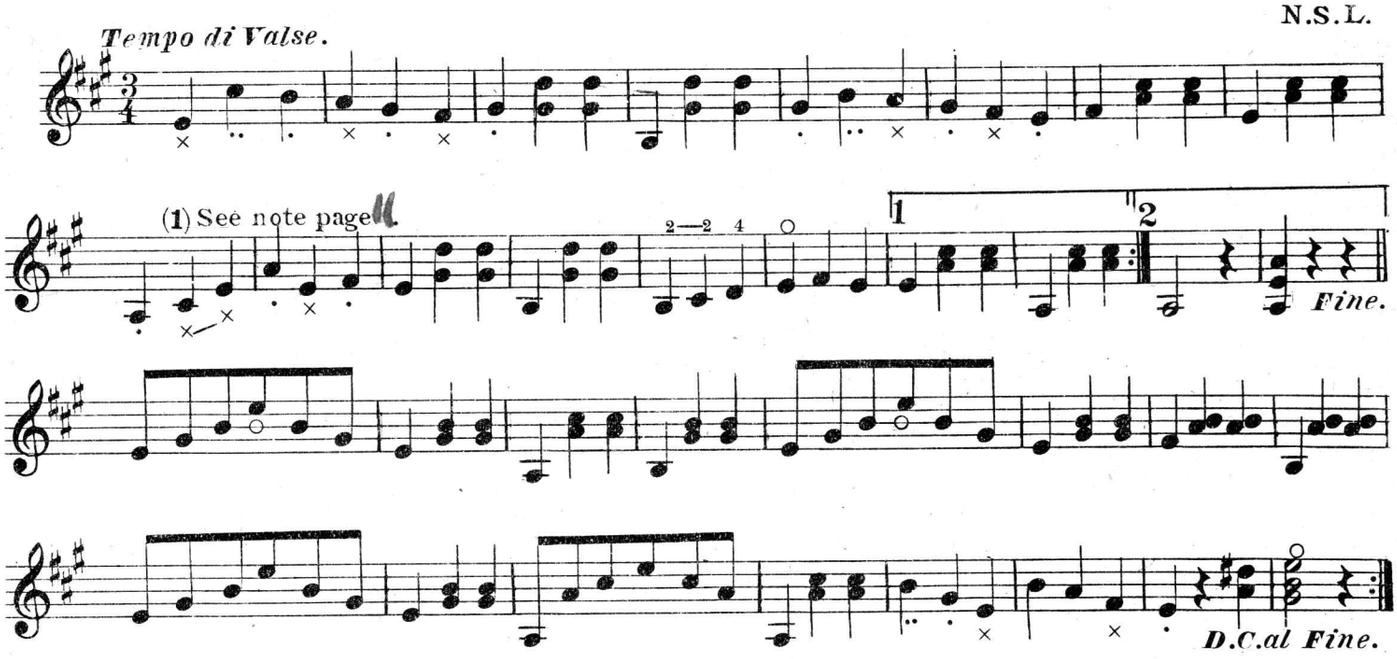


(1) Repeat the preceding measure.

(2) In most Banjo music the open 5th stg. is marked with a double stem ( ) This is superfluous. The Author prefers using the (○) to mark the string open.

RHEA WALTZ.

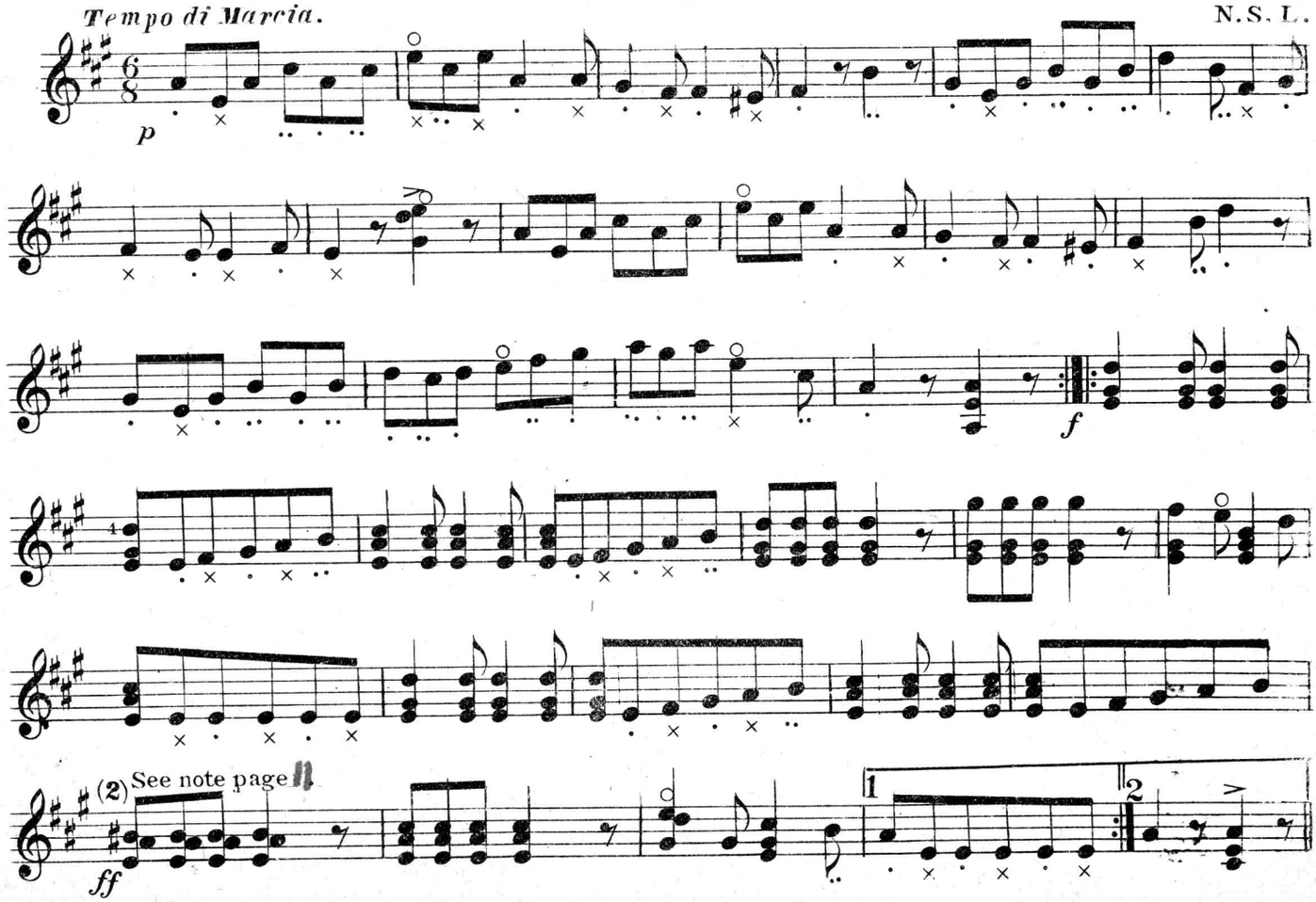
N.S.L.

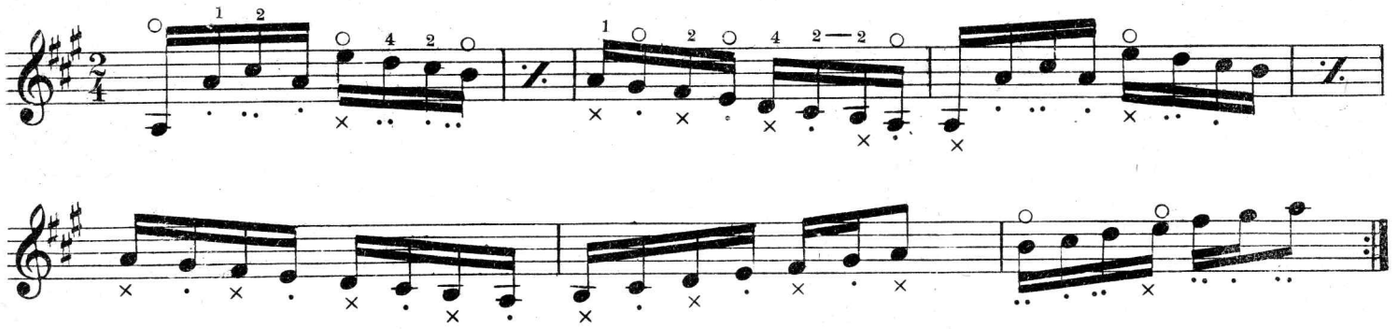
Tempo di Valse.

All Musical terms fully explained in Dictionary on last page.

PARADE OF THE JOBBERNOWLS.

MARCH.

Tempo di Marcia.

N.S.L.

EXERCISE NO. 3.

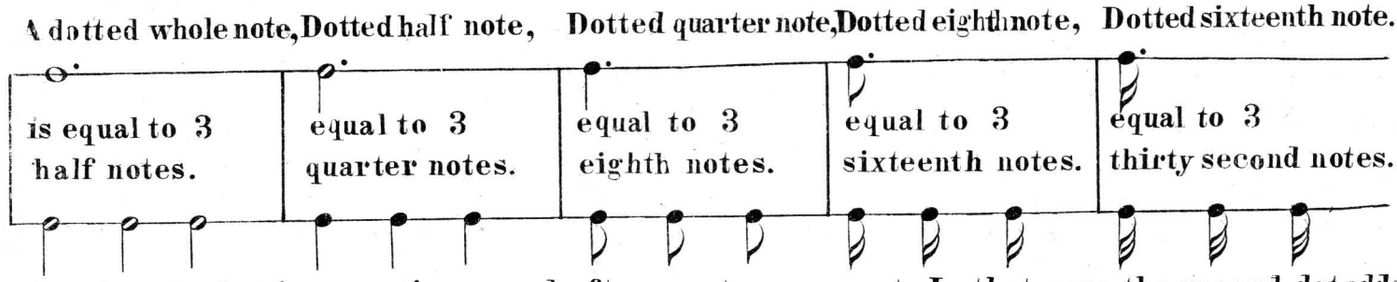


(1) ×—× means that two notes are played with the thumb, only one movement being required to do this however. It is frequently used to avoid cross fingering and is one of the exceptions to the rule of Alternate fingering. It is known as sliding the thumb.

(2) An Accidental extends throughout the measure (only) unless cancelled.

DOTTED NOTES AND DOTTED RESTS.

A dot placed after a note or a rest increases its value one half.

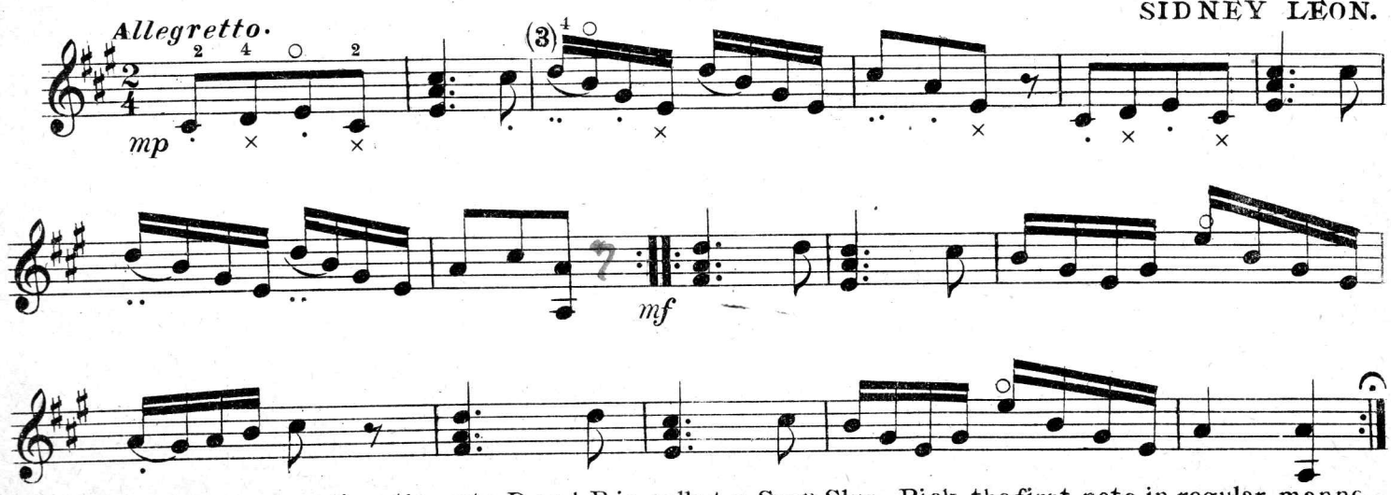

A dotted whole note, is equal to 3 half notes.
Dotted half note, equal to 3 quarter notes.
Dotted quarter note, equal to 3 eighth notes.
Dotted eighth note, equal to 3 sixteenth notes.
Dotted sixteenth note. equal to 3 thirty second notes.

The Double dot is sometimes used after a note, or a rest. In that case, the second dot adds one half the value of the first dot. The dot or double dot placed after a Rest has the same effect as when placed after a note.

Commit to memory the above table.

THE HUSKING BEE.

A DANCE.

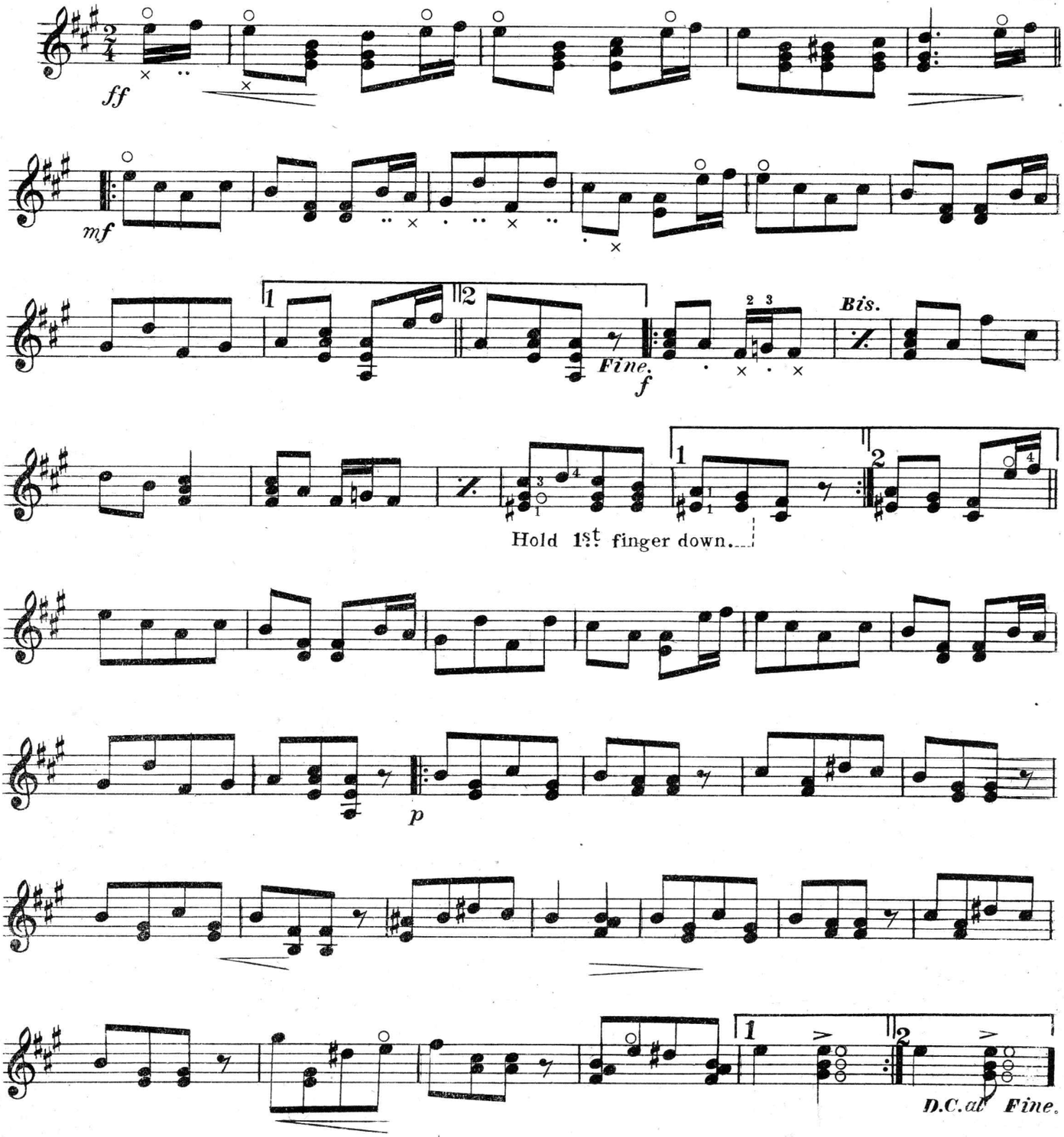
SIDNEY LEON.

(3) The curved line connecting the note D and B is called a Snap Slur. Pick the first note in regular manner then pull the string open with the left hand finger (4th) It is often used to facilitate execution.

O'ER HILL AND DALE.

GALOP.

INTRO.

Allegro.

N. S. LAGATREE.

TONE AND TOUCH.

(The first great essential in Music is Tone.)

TONE PRODUCTION is the fundamental necessity of good Banjo playing.

Technique is mere mechanism of music. The performer who plays his instrument with a regard for rapid execution only, misses the mark of Musician in its highest sense.

Tone, on the banjo, can be produced only by a correct position of the right hand fingers, and by the proper placing of the left hand fingers.

If the fingers (R. H.) are curved in picking, the strings are lifted up, causing a snapping sound, whereas, if the fingers are placed *on* the strings in a straight position, the sounds produced are highly musical, being of a pure, mellow quality. (Keep the wrist quite straight, and work the fingers principally from the second joint.)

This, when the fingers pick in the correct position, is called *Touch.*

Left Hand fingers should be well curved over the strings. In removing them from the fingerboard, do not raise them too high, as much effort and agility will be lost.

FOUR GOLDEN RULES.

1. Practice all scales, chords and exercises loudly, but be careful not to force the tones too much.
2. Do not pass by a faulty measure, thinking it will be all right tomorrow. Master it to-day.
3. Do not study too many new pieces at once.
4. Play each exercise, or piece slowly the first few times, then gradually quicken the pace.

Remember the touch, because:

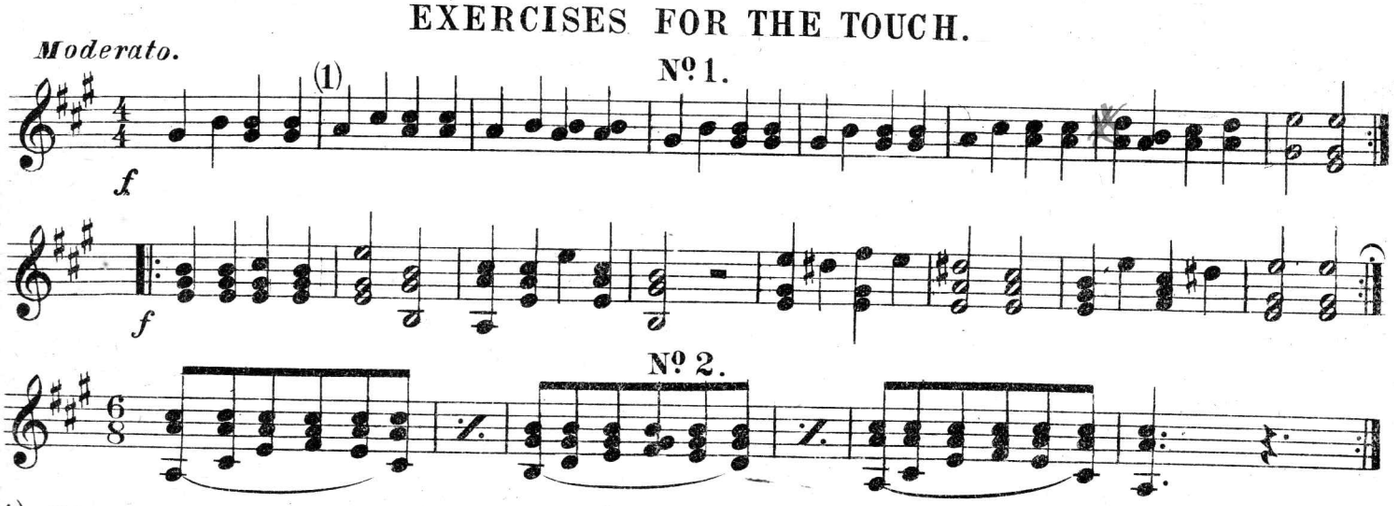
TOUCH MAKES TONE.

Let us now practice the Touch. Keep the fingers straight, and place the finger tips *on* the strings. Press down on the strings and remove fingers quickly by half raising and sliding to one side, toward the fifth string.

THE THUMB,

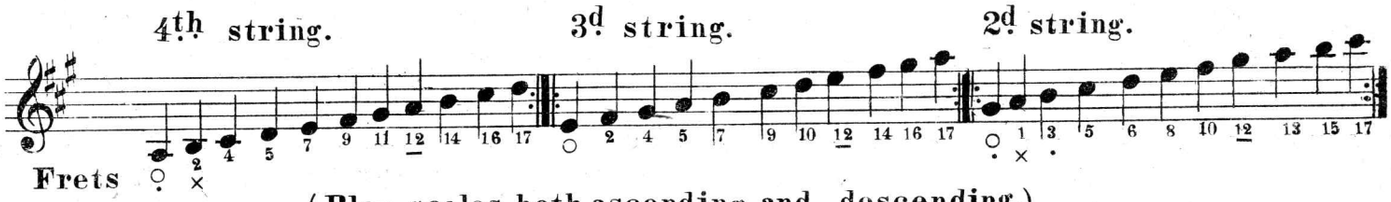
The Thumb is placed on the string and picks down, obliquely, toward the first string. Keep the thumb well advanced.

EXERCISES FOR THE TOUCH.



(1) Place the left hand fingers at the required frets and press firmly down on the string This will insure a ringing, musical tone.

SCALES ON THE 4th, 3d, AND 2d STRINGS.

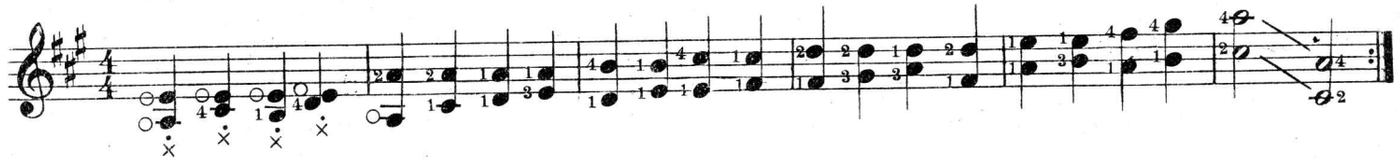


(Play scales both ascending and descending.)

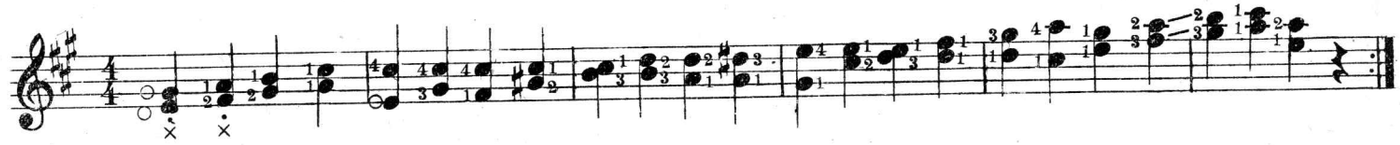
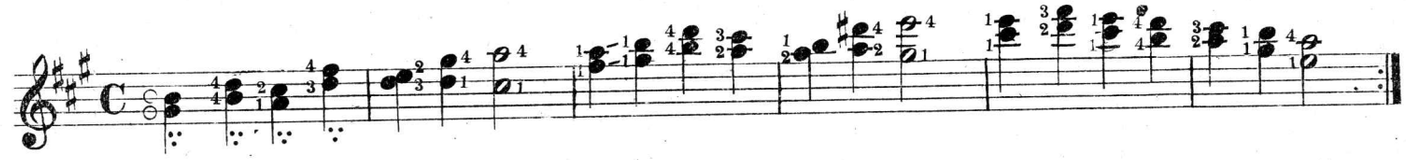
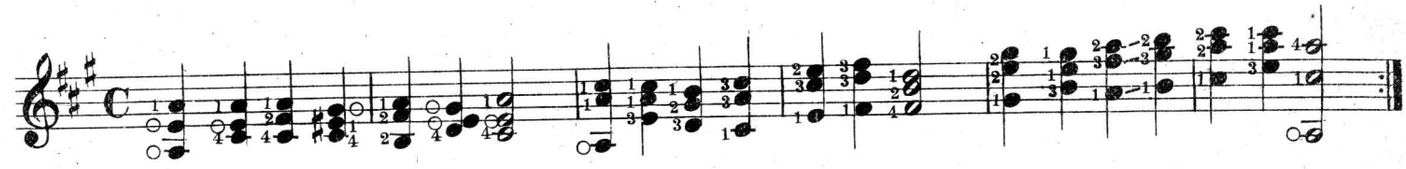
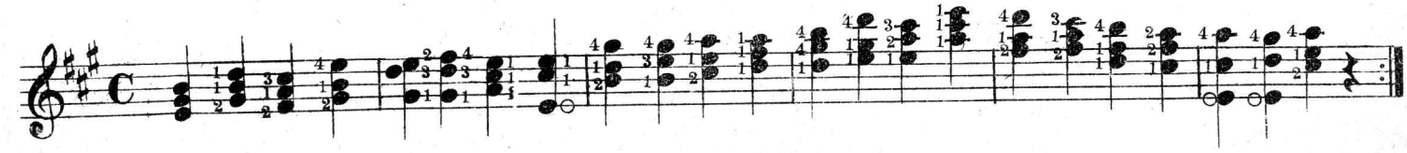
The eighth or octave note is found at the 12th fret on every string except the fifth. The notes above the 12th fret require the same number of frets as the notes below the octave from the open stg.

EXERCISE ON THE 4th AND 3d STRINGS.

(The lower note is made on the 4th stg.)



EXERCISE ON THE 3d AND 2d STRINGS.

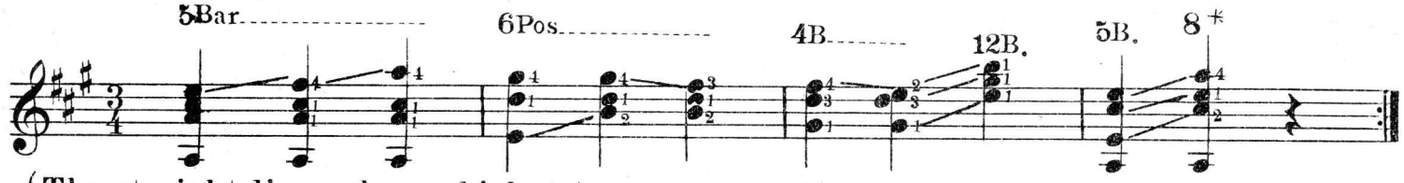
It is advisable to hold fingers (L.H.) down at one position as long as convenient.

EXERCISE ON THE 2d AND 1st STRINGS.

EXERCISE ON THE 4th, 3d AND 2d STRINGS.

EXERCISE ON THE 3d, 2d AND 1st STRINGS.

POSITION STUDIES.

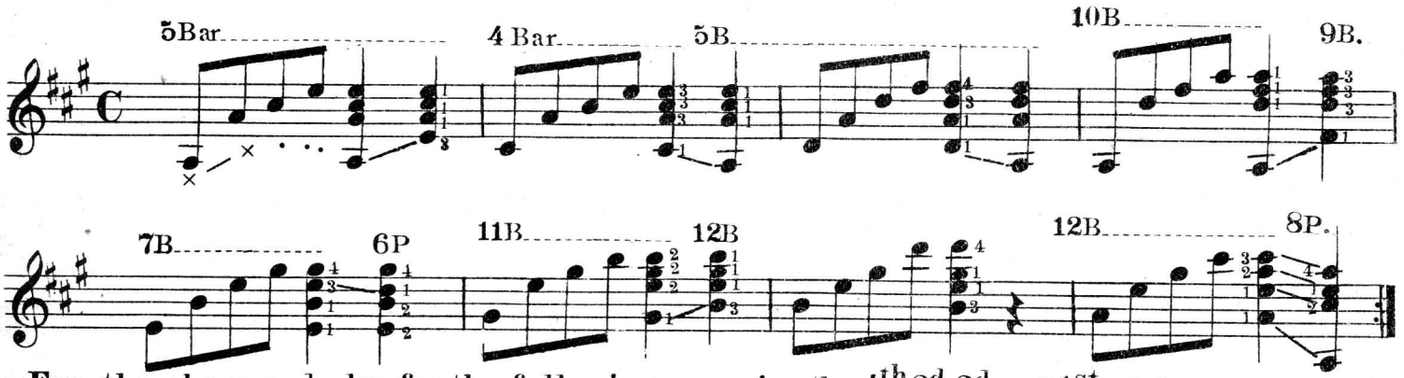
On the banjo there are as many positions as there are frets.

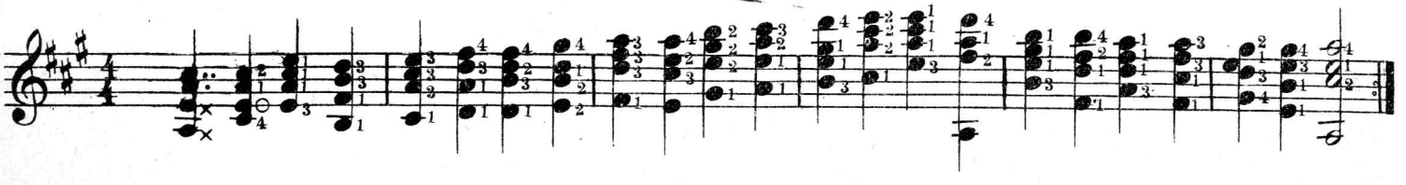
The Position is determined by the number of the fret at which the first finger is placed. An Asterisk (*) after the fret number, 4*,(4Pos. or 4P.) indicates that the first finger is to be placed on one of the strings at the 4th fret.

The Barre is made by placing the first finger straight across two or more strings; (sometimes written Bar. or B.) To make the Barre properly, place the first finger firmly on the strings and draw the thumb directly under the fret at which the Bar. is to be made; this requires considerable bending of the wrist, as the finger and thumb must occupy a horizontal attitude. The thumb is held in this manner because it offers a greater resistance to the pressure of the first finger.

EXAMPLE OF THE BARRE AND POSITION.

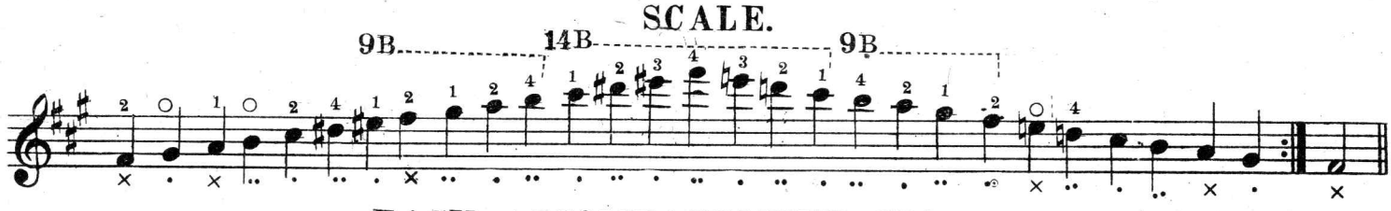
A dotted line (-------) shows how far the Barre or Position extends.

(The straight lines show which notes are changed.)

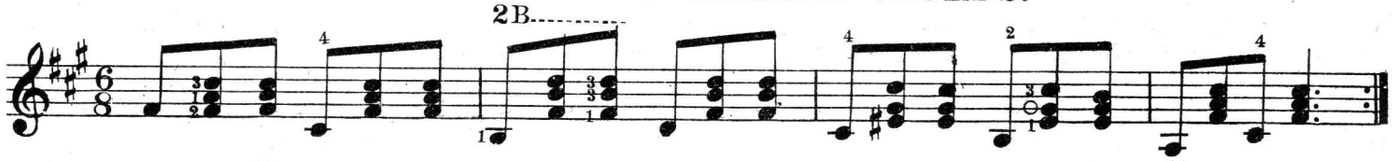
STUDY NO.1.

For the above, and also for the following exercise, the 4th, 3d, 2d and 1st strings are used.

STUDY NO.2.

KEY OF F♯ MINOR.

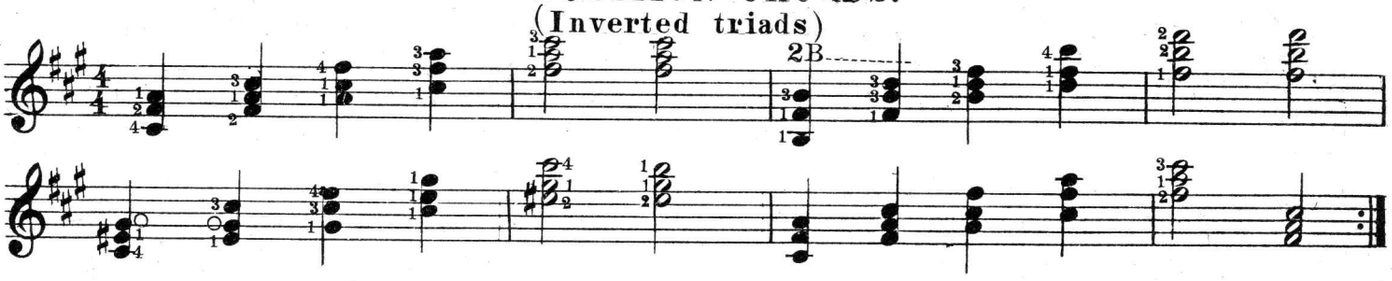
(MELODIC.)

The 6th and 7th notes of the minor scale are raised one half step (one fret) in ascending, but are restored to their natural place on the scale, in descending.

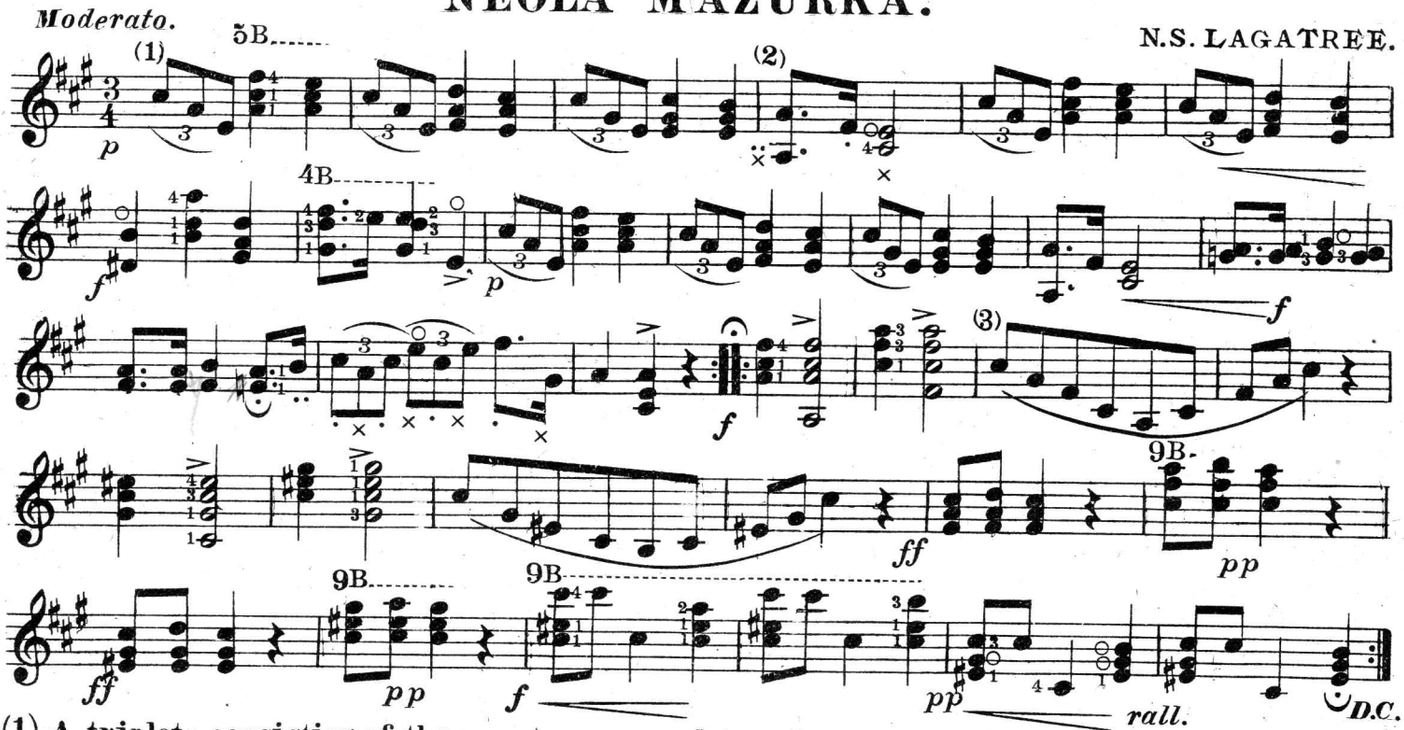
SCALE.

EASY ACCOMPANIMENT CHORDS.



POSITION CHORDS.

(Inverted triads)

NEOLA MAZURKA.

Moderato.

N.S. LAGATREE.

(1) A triplet; consisting of three notes grouped together and played in the usual time of two of the same value; accent the first note.

(2) The 2d finger picks the second string; in certain cases it is also used on the third string.

(3) The curved line signfies Legato, see dictionary last page.

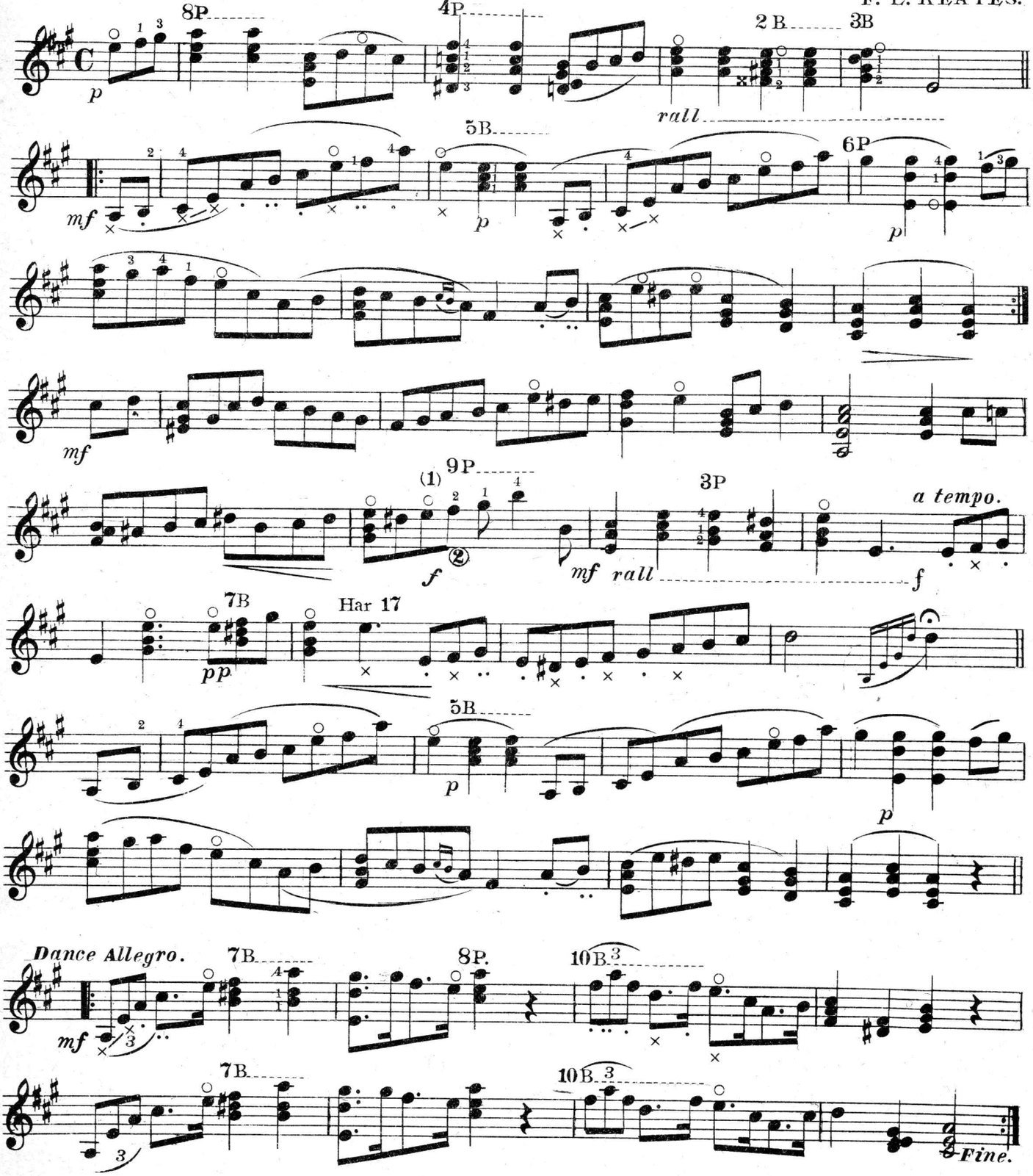
BANJO.

INTRO.

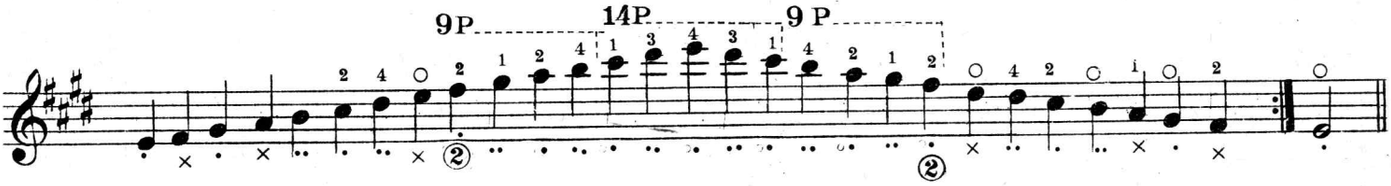
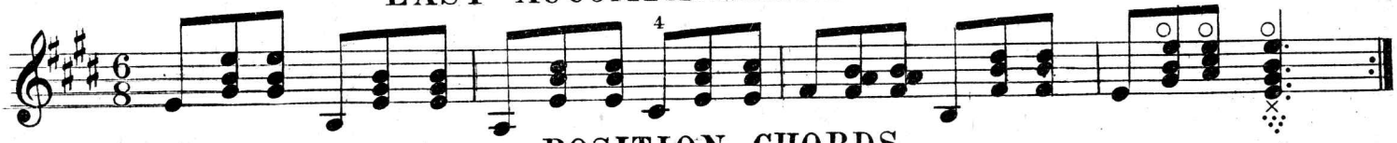
THE LITTLE SOUBRETTE.

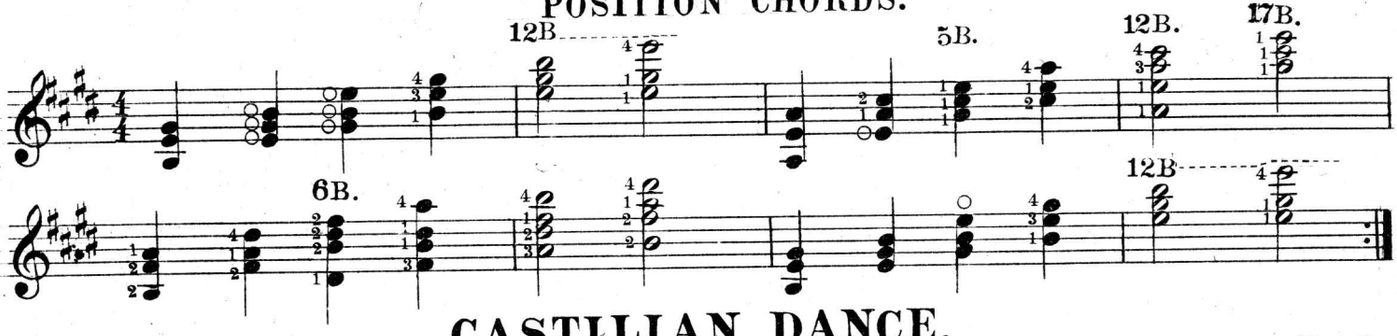
SONG AND DANCE MELODY

Moderato.

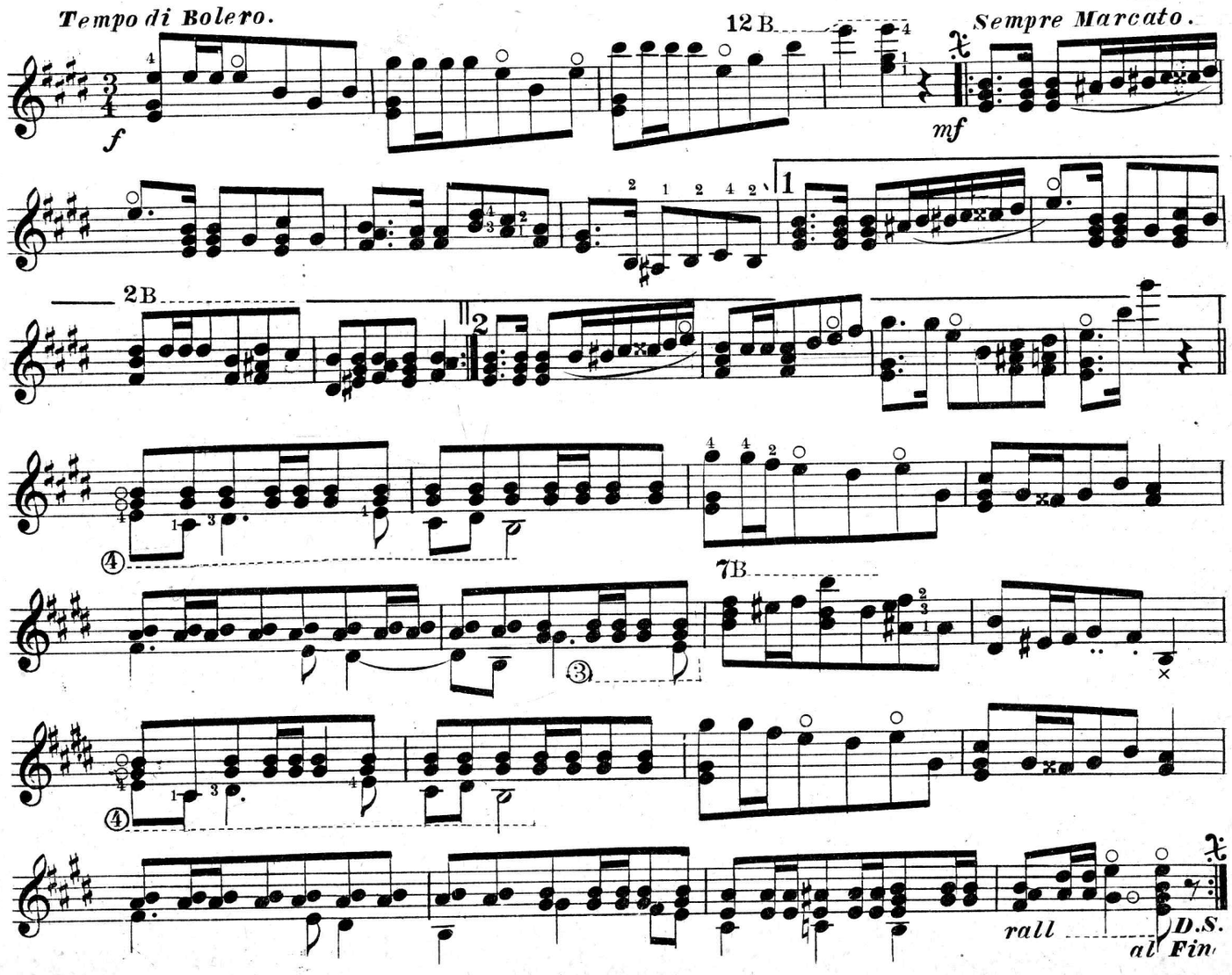
F. L. KEATES.

(1) A figure enclosed by a circle refers to the string upon which the note is to be made:
② = the note is to be made on the 2d string.

Piano Accompaniment 30 cts.

KEY OF E MAJOR.
SCALE.

EASY ACCOMPANIMENT CHORDS.

POSITION CHORDS.

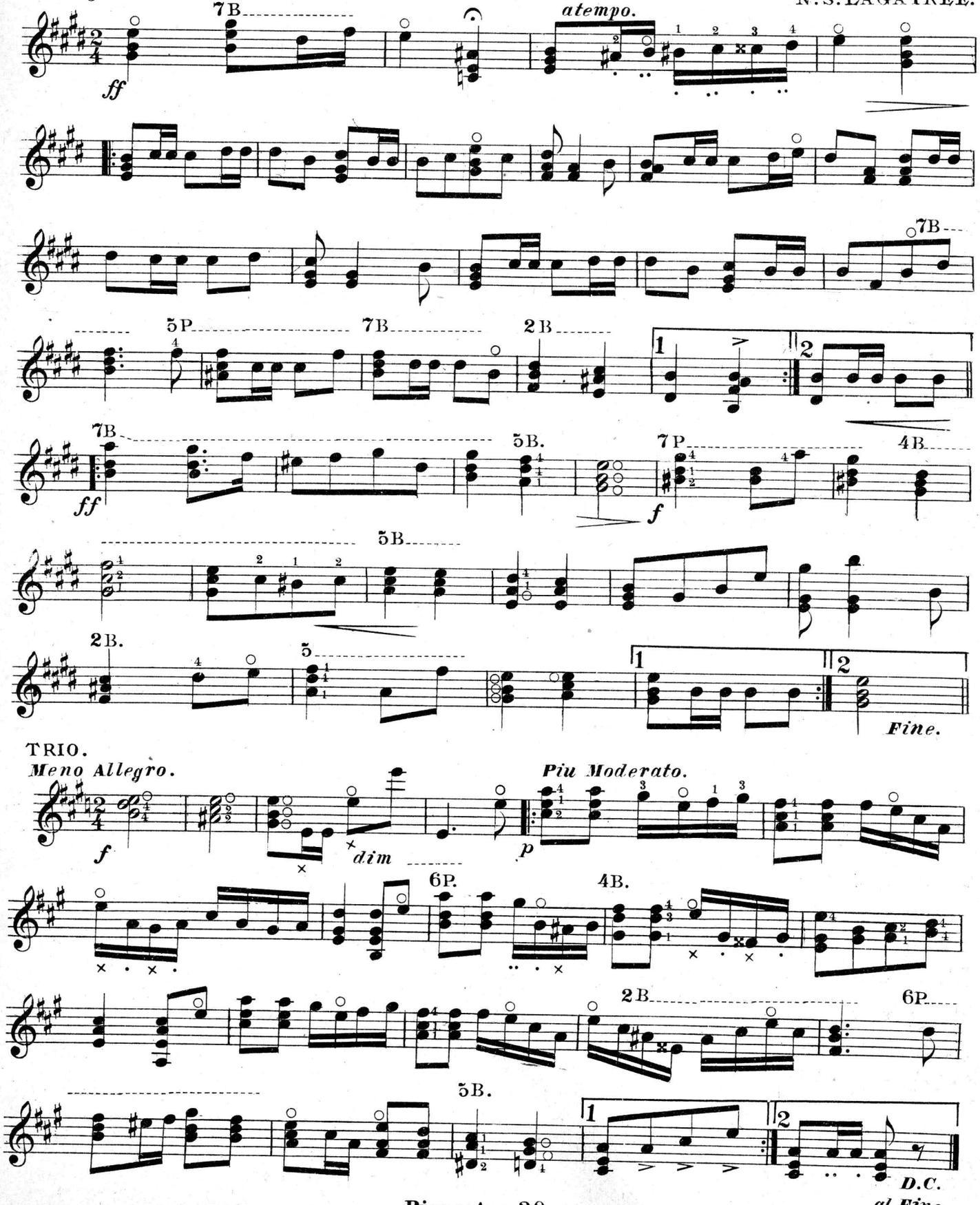


CASTILIAN DANCE.

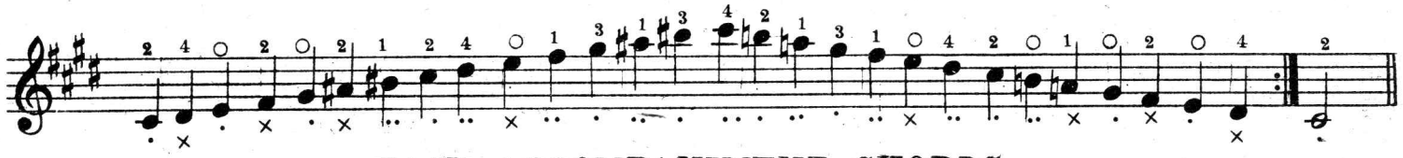
N. S. L.

THE JOLLY STUDENT LIFE.

INTRO. MARCH.

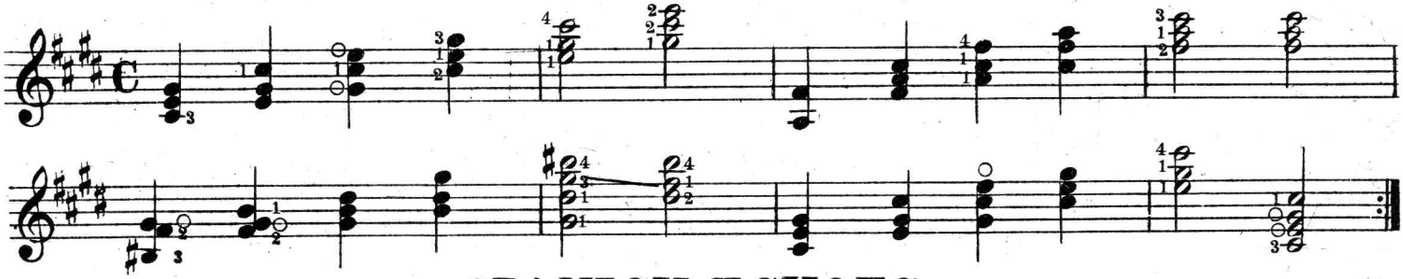
Allegro con Gusto.

N. S. LAGATREE.

Piano Acc. 30 cts.

KEY OF C♯ MINOR.

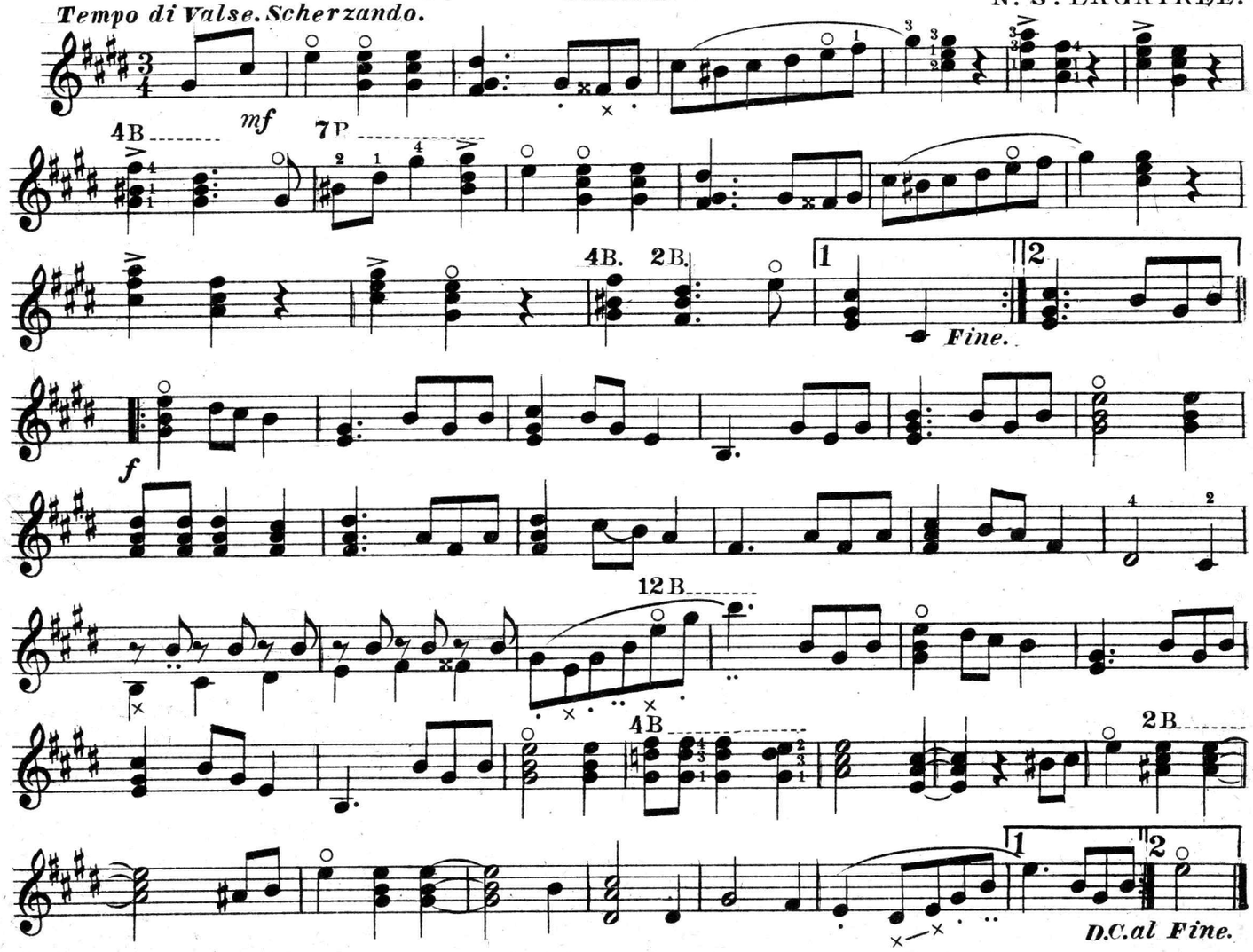
SCALE.

EASY ACCOMPANIMENT CHORDS.

POSITION CHORDS.

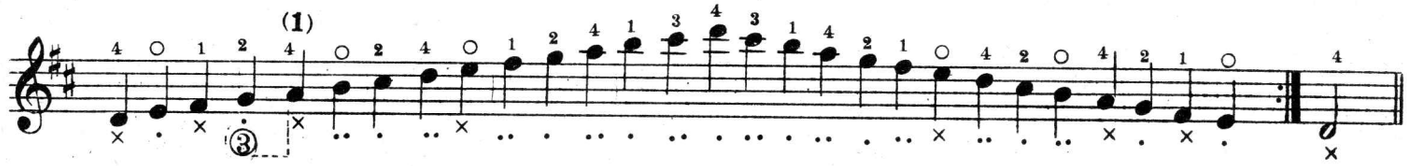


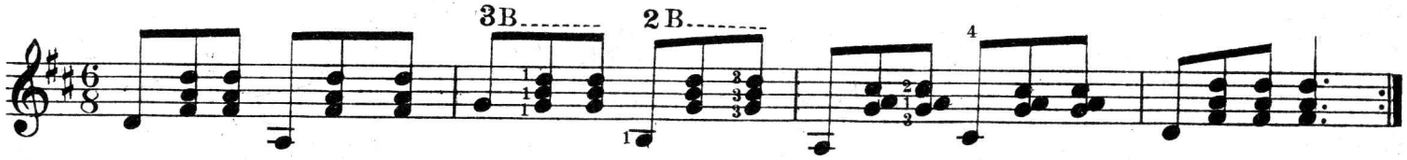
SPANISH ECHOES.

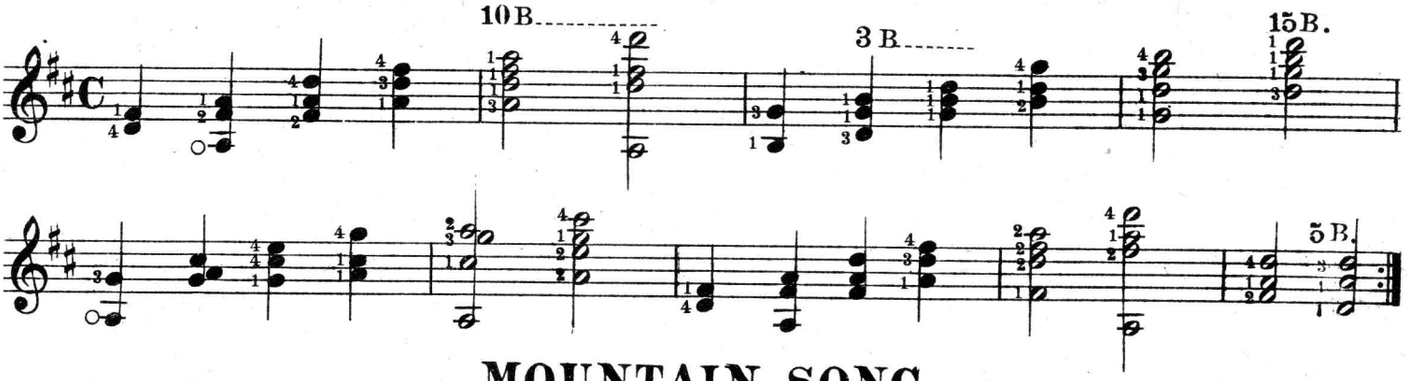
WALTZ.

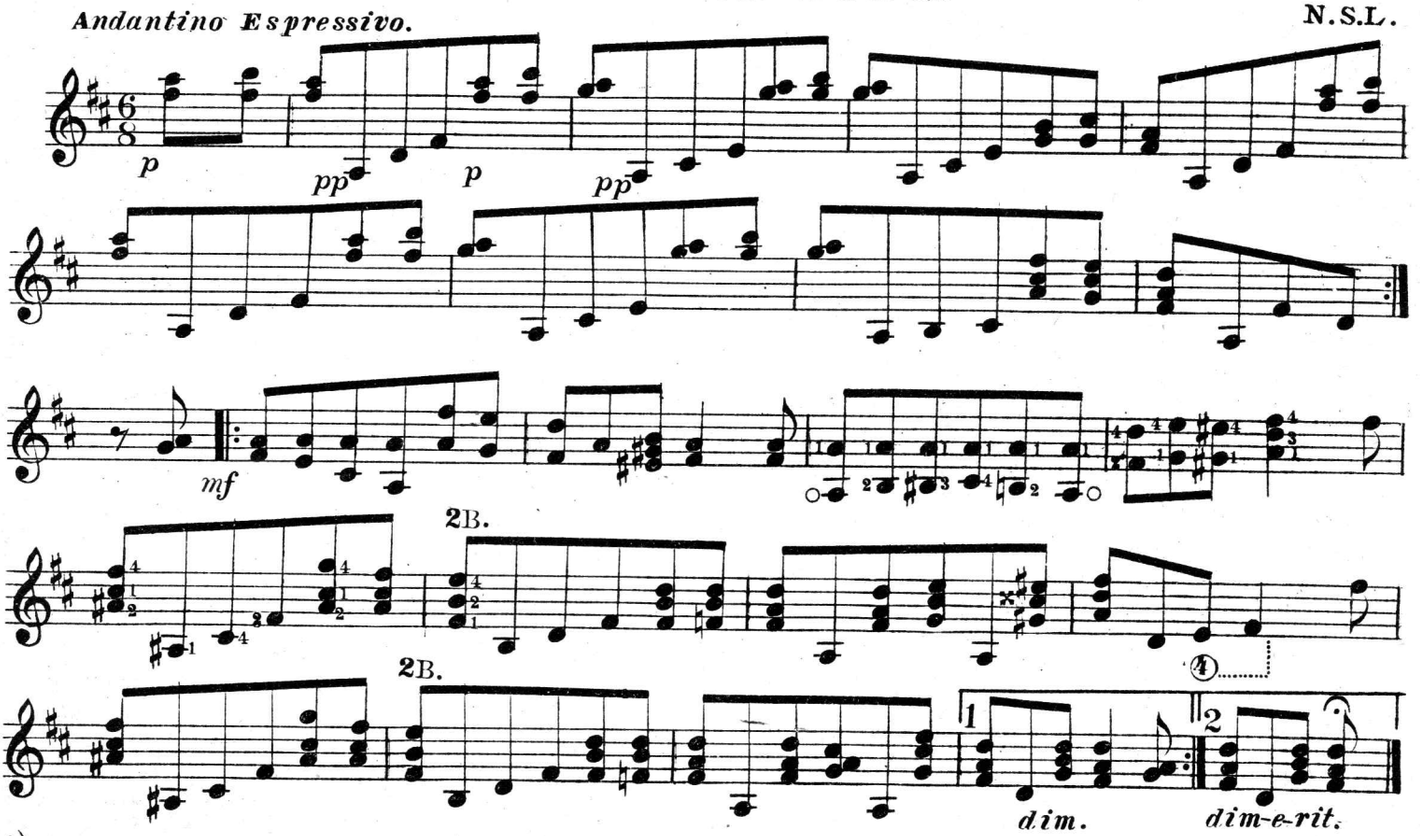
N. S. LAGATREE.

KEY OF D MAJOR.

SCALE.

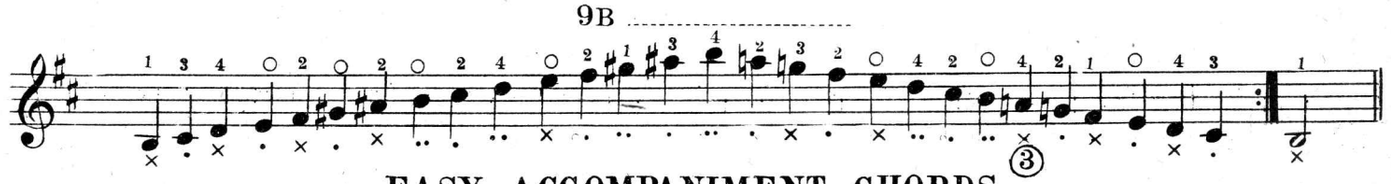
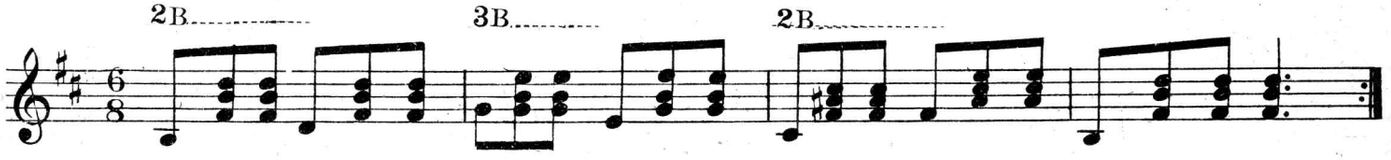


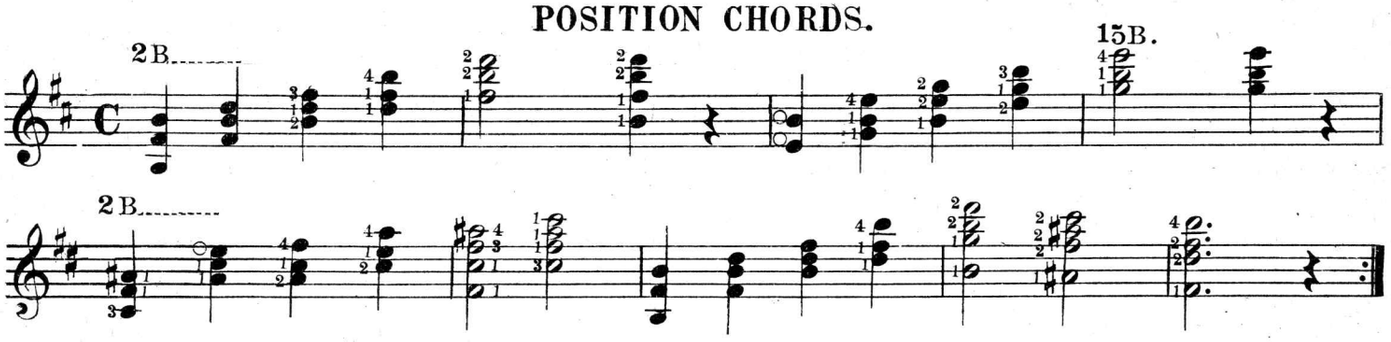
EASY ACCOMPANIMENT CHORDS.

POSITION CHORDS.



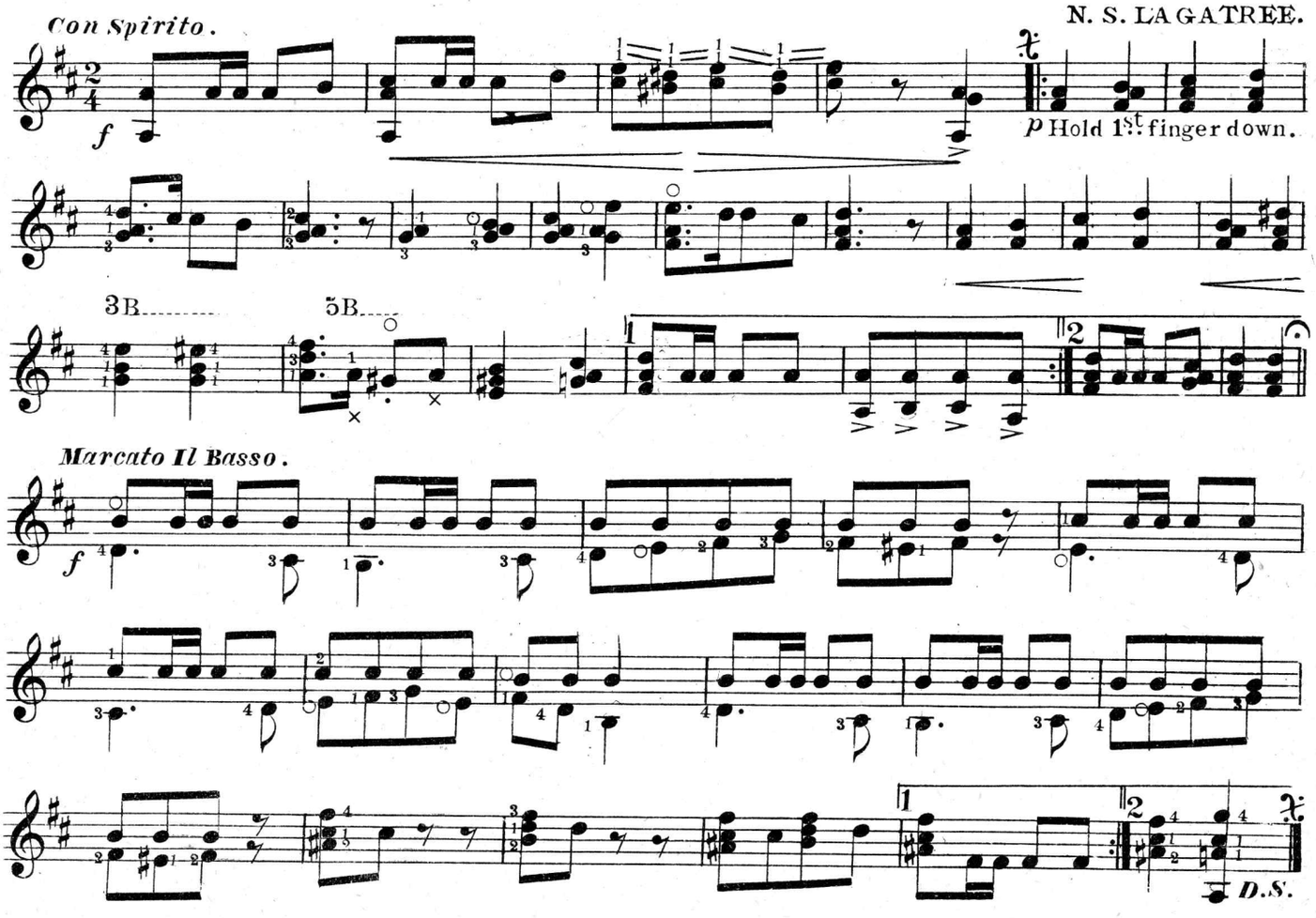
MOUNTAIN SONG.

(1) To avoid cross fingering, the fifth note (A) is made on the 3d stg. The fourth note (G♮) must necessarily be made on the 3d stg.

KEY OF B MINOR.

SCALE.

EASY ACCOMPANIMENT CHORDS.

POSITION CHORDS.



THE PICKANNINY BAND.

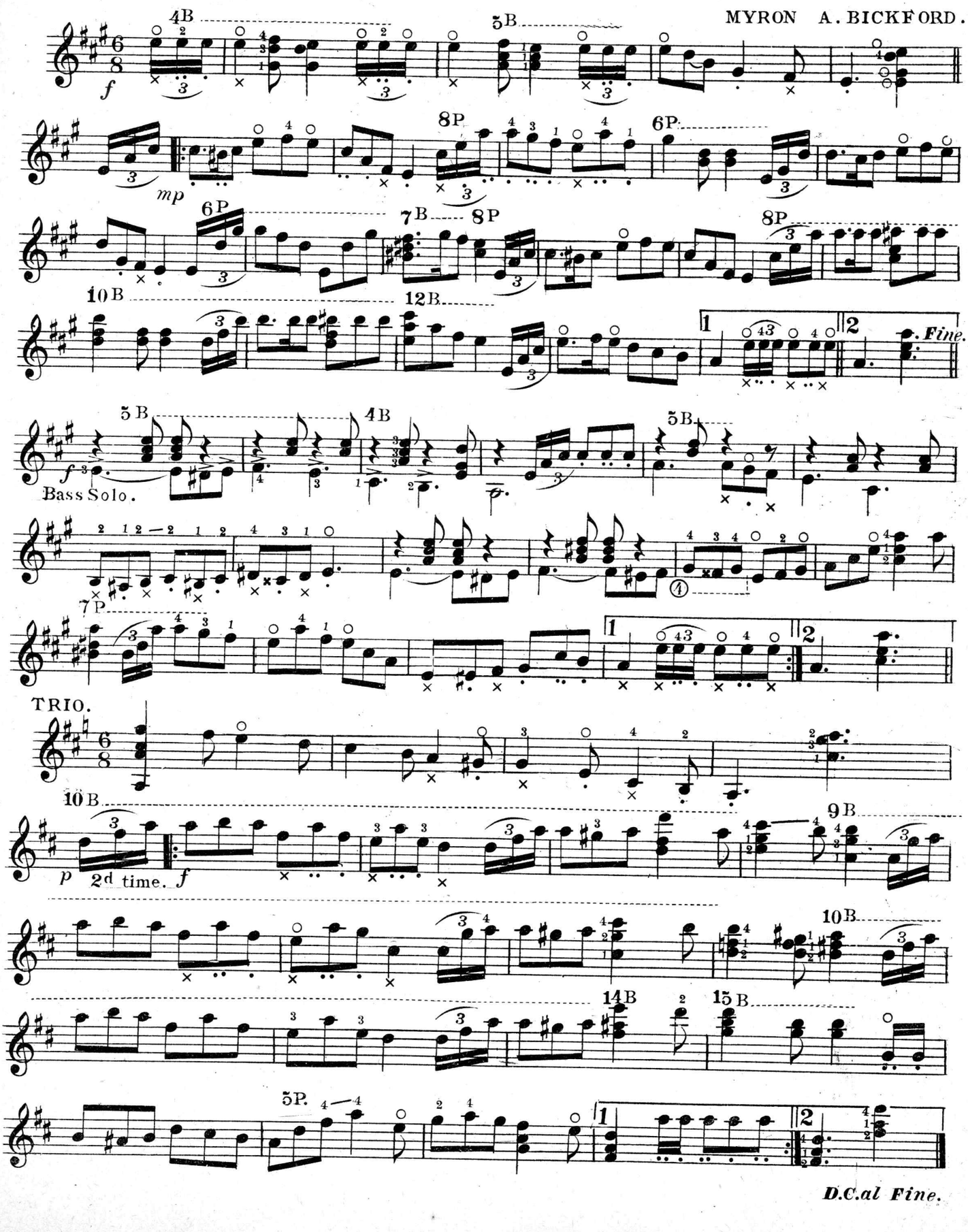
N. S. LAGATREE.

Respectfully dedicated to Admiral George Dewey.

BANJO SOLO.

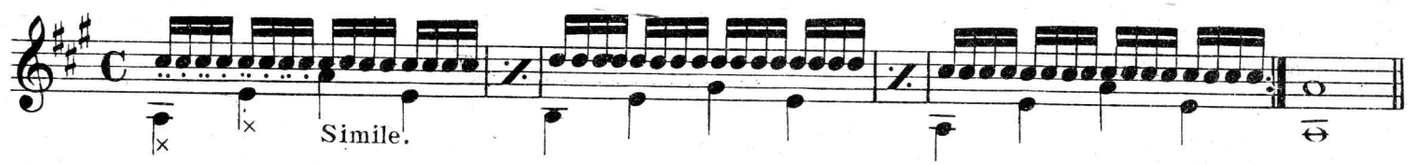
PRIDE OF VERMONT.

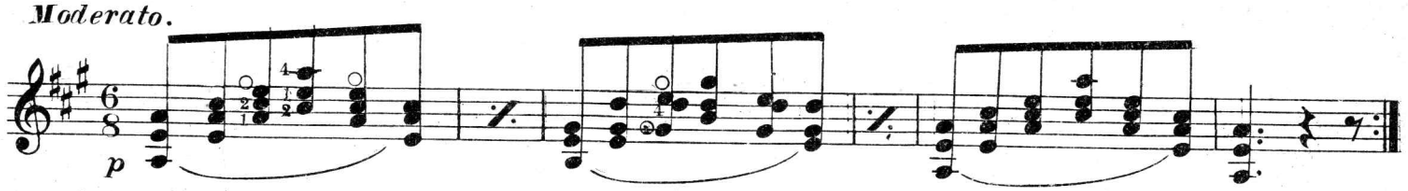
MARCH AND TWO-STEP.

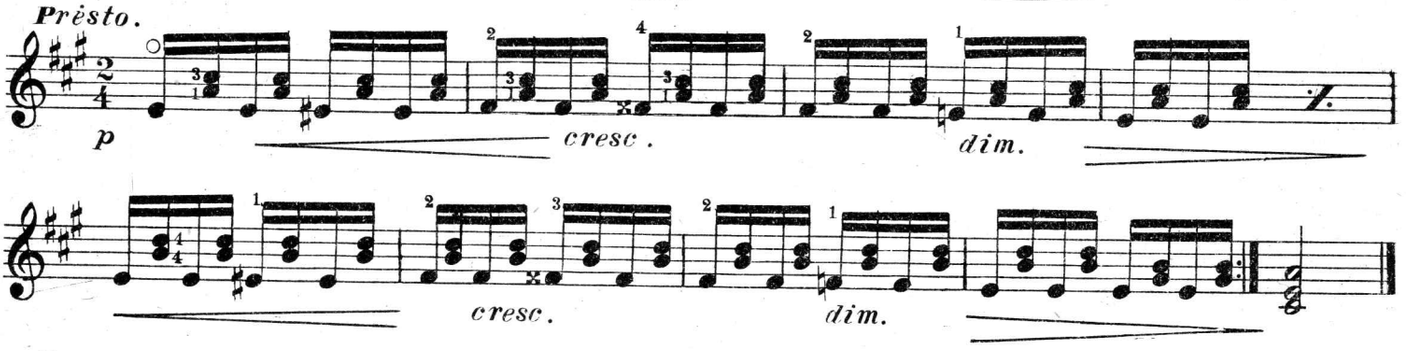
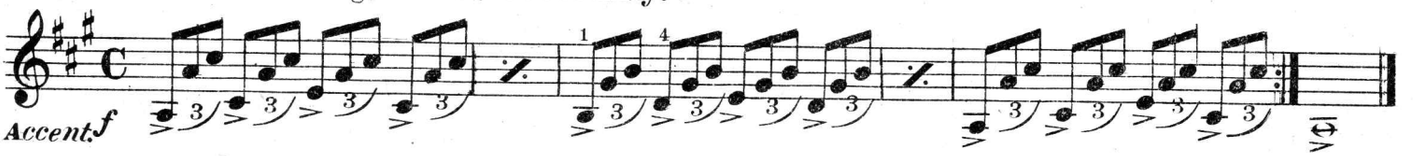
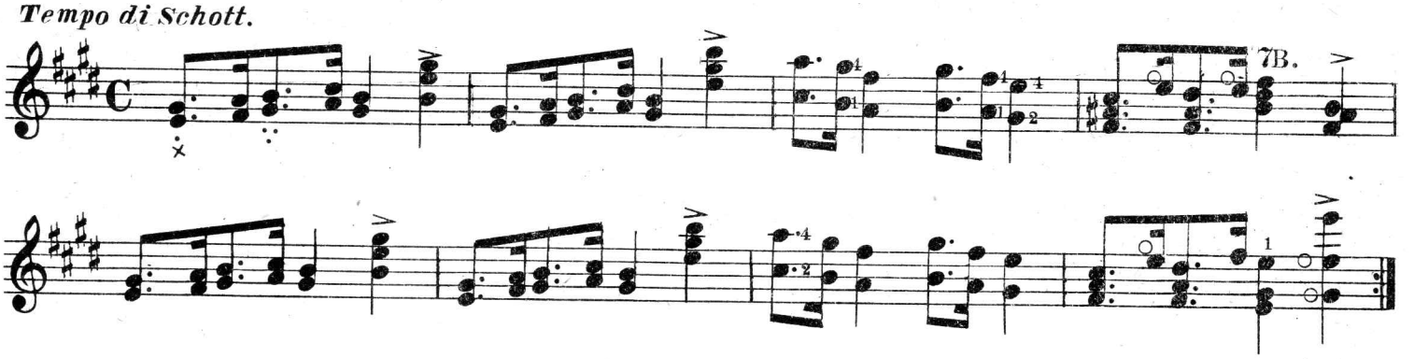
MYRON A. BICKFORD.

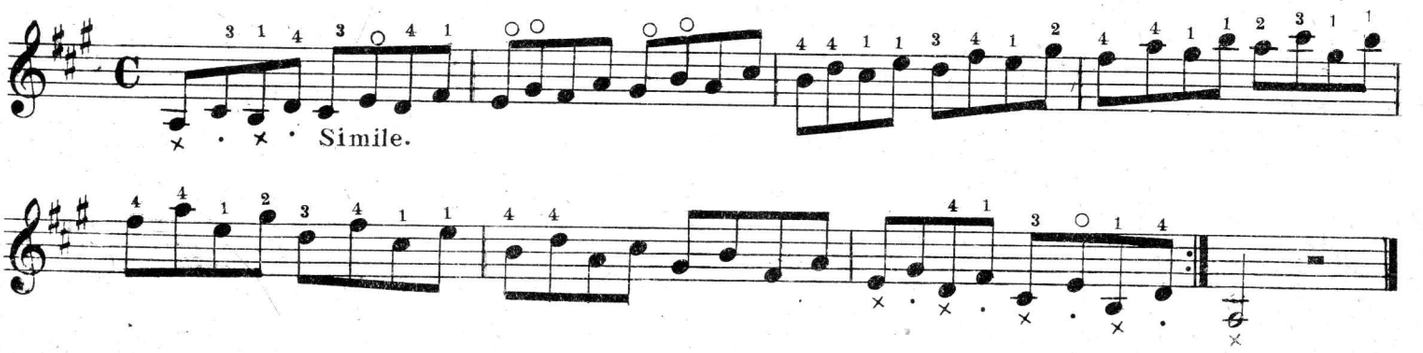
INTRO.

TOUCH AND TONE CONTINUED.

Introducing Various technicalities in fingering, for both hands.

Ben Marcato.

Moderato.



Prèsto.

Do not raise the fingers unnecessarily.

Tempo di Schott.

THIRDS.



Here we have a technicality that is generally misunderstood. Barre the strings, and without raising, slide the finger back and forth as the notes indicate. The thumb must not be moved while in this position.

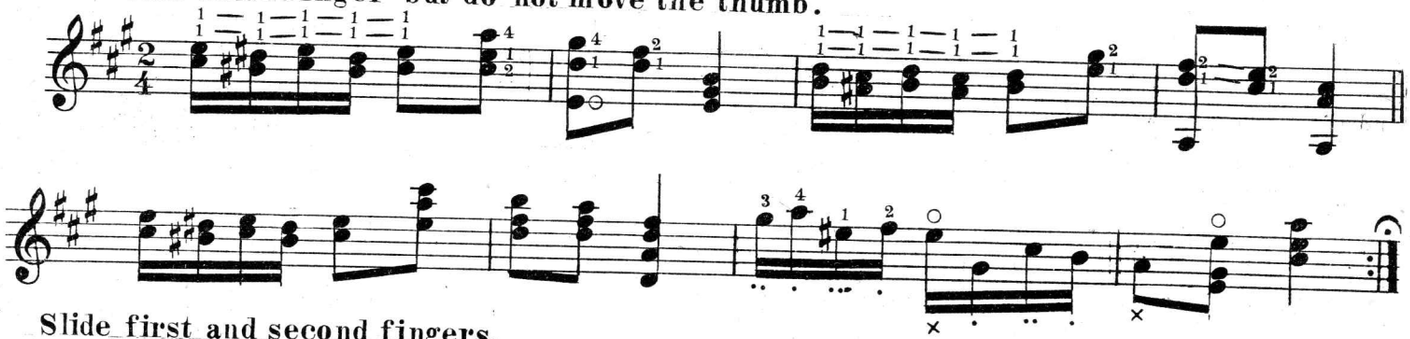
This produces a beautiful effect when properly executed.

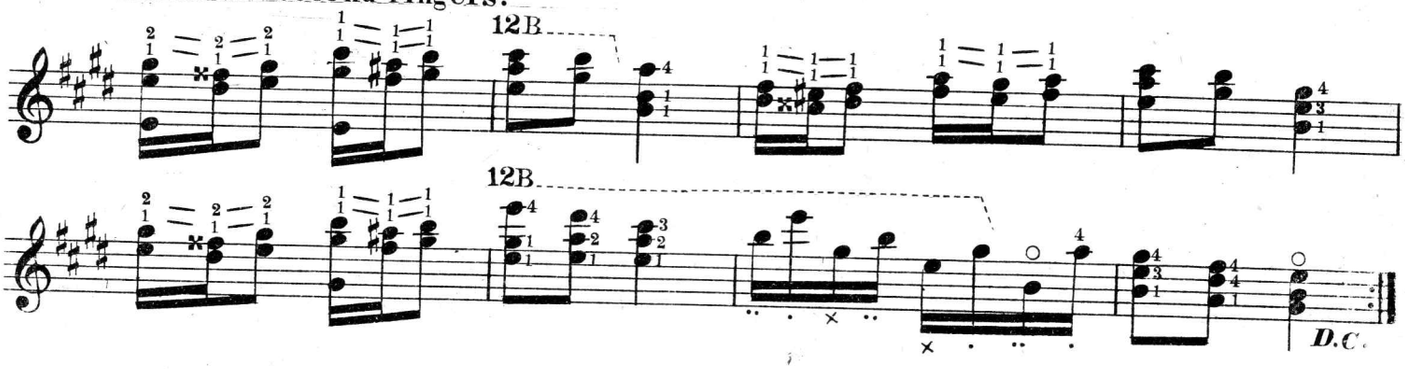
THE MAY PARTY.

POLKA.

N.S.L.

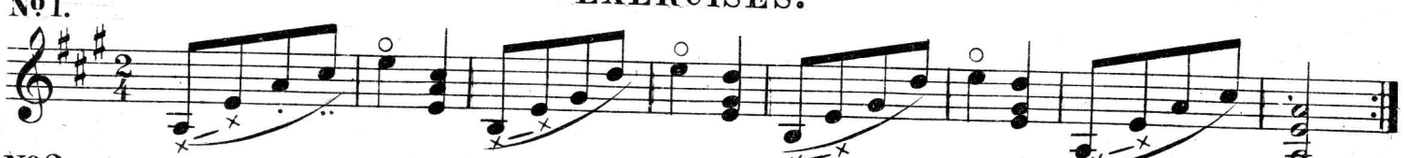
Slide the first finger but do not move the thumb.



Slide first and second fingers.

Sliding the thumb, in ascending passages may be practiced to excellent advantage. Pick the first note and let the thumb fall directly against the next string with one movement only. It is represented by this sign ×—×.

EXERCISES.

No 1.



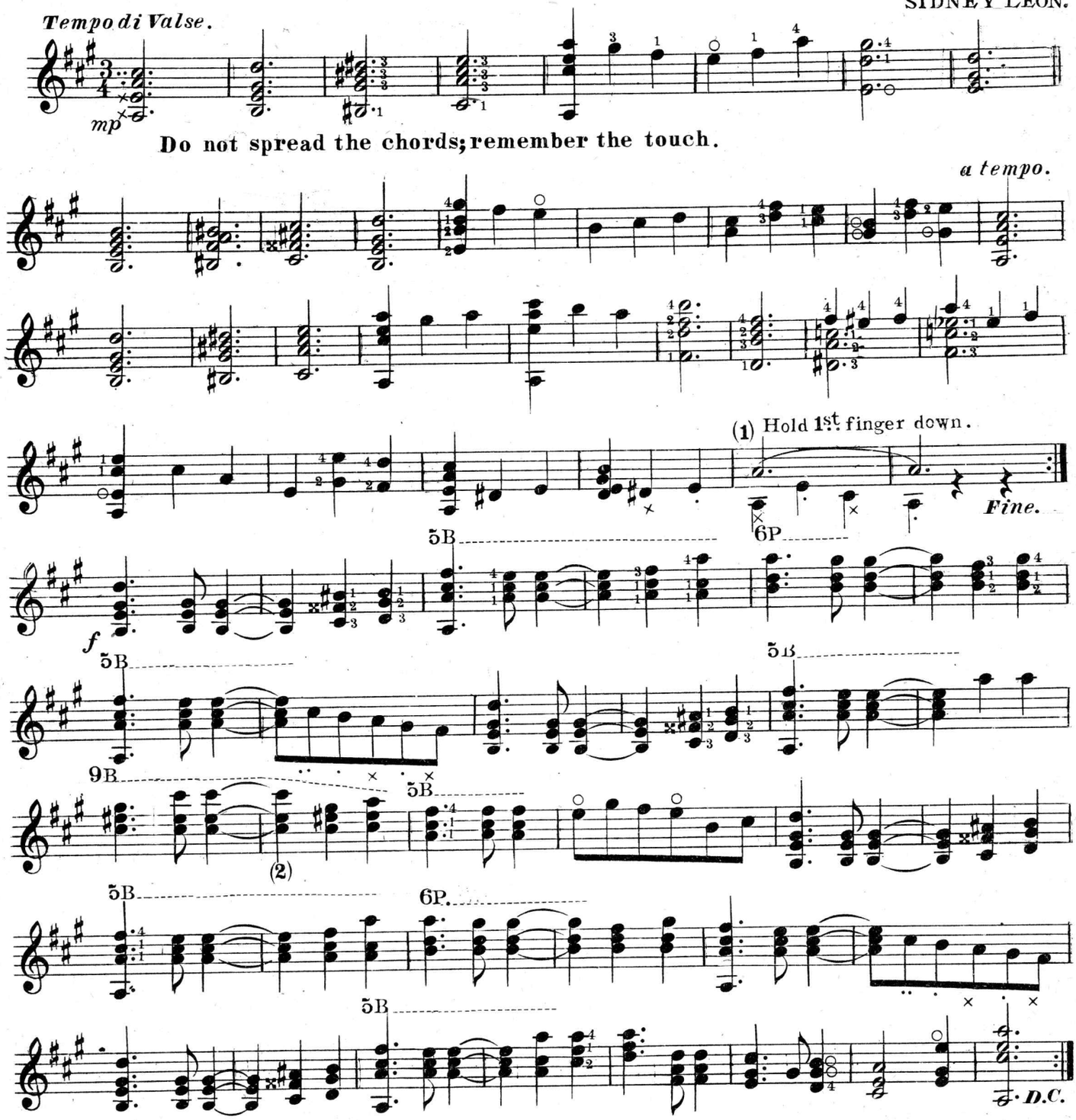
No 2.

The Author recommends the use of the thumb on two strings, for chords of four notes, which are made on the 4th, 3d, 2d and 1st strings. This allows the right hand to remain in the same position, whereas the use of the third finger in picking necessitates raising the supporting finger from the banjo head. (See following Waltz.)

COUSIN FRANCES WALTZ.

Affettuoso.

SIDNEY LEON.

Tempo di Valse.

(1) A tie; pick the first note only, but carefully sustain the tone by holding the finger firmly down on the fret. Play the lower notes not too loudly.

(2) In a previous lesson we learned that an accidental cancelled itself in the following measure. That is the rule but here we show the exception, whereby a note tied to one of the same degree is carried into the next bar without adding the accidental.

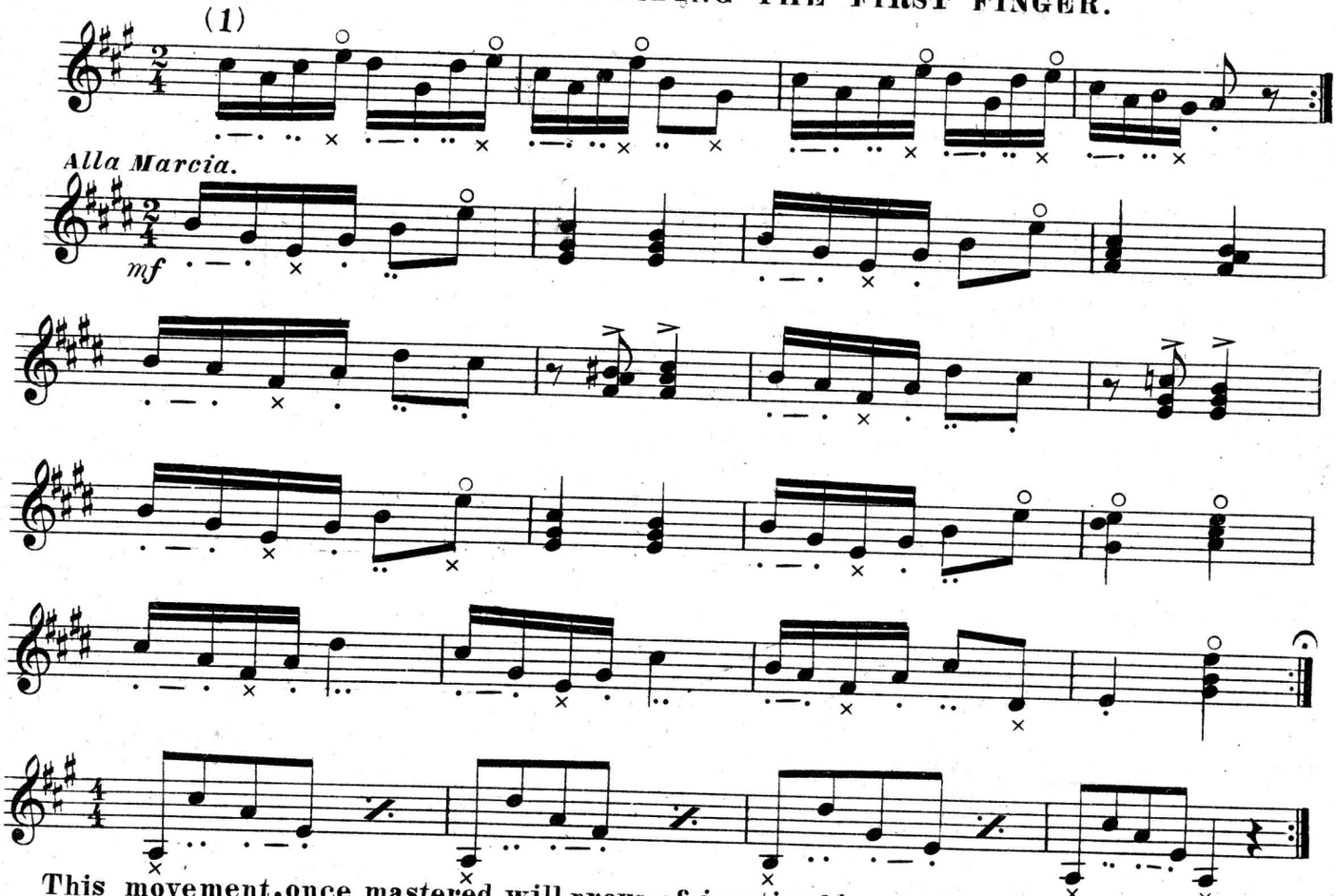
SLIDING THE FIRST FINGER (R.H.)

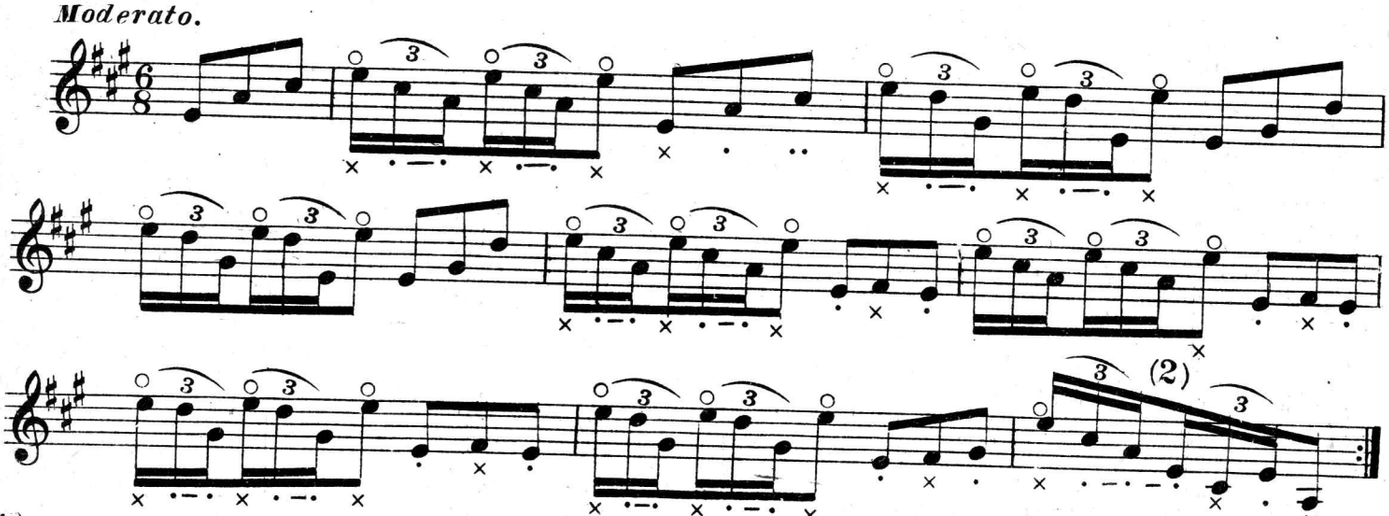
In decending passages, is another very effective feature It is used to avoid cross fingering, and also to relieve the second finger in certain rapid passages. It is represented by this sign.—.

EXERCISES FOR SLIDING THE FIRST FINGER.

(1)

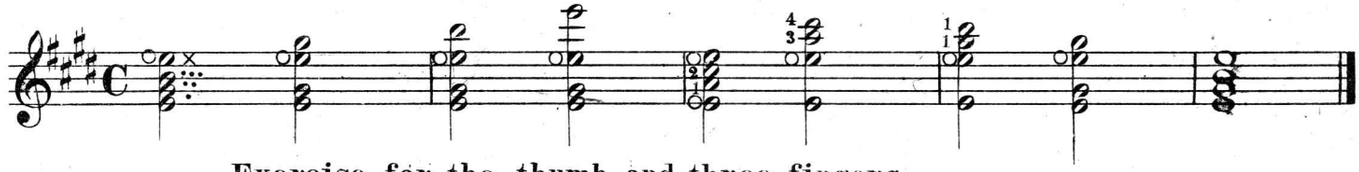
Alla Marcia.

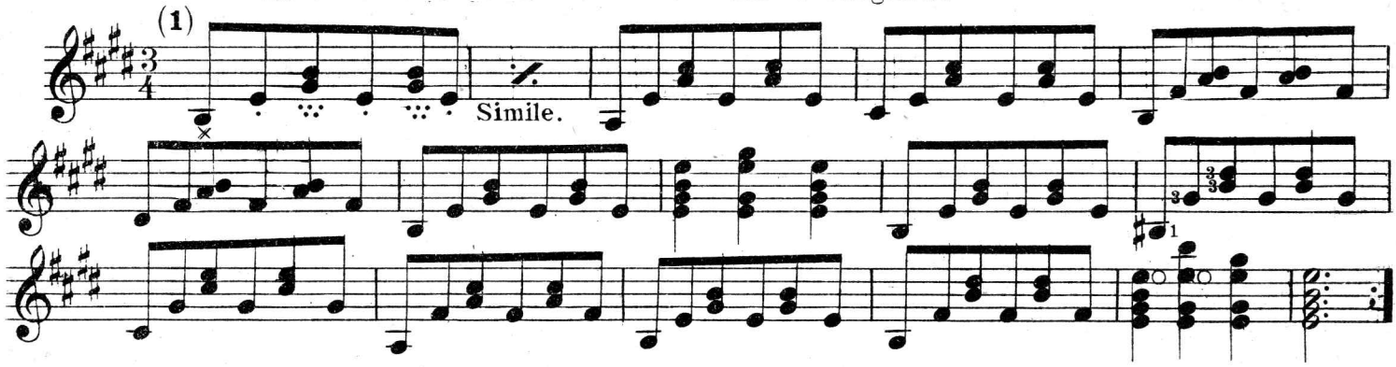
mf

This movement, once mastered, will prove of inestimable value.

Moderato.

(1.) Sliding the first finger is executed, in point of touch, the same as sliding the thumb, only the movements are directly opposite.

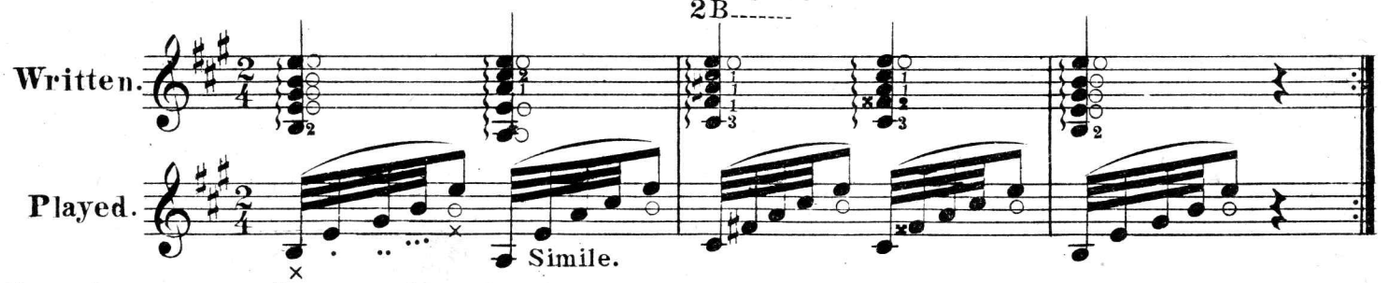
(2.) The first finger is used on three notes.

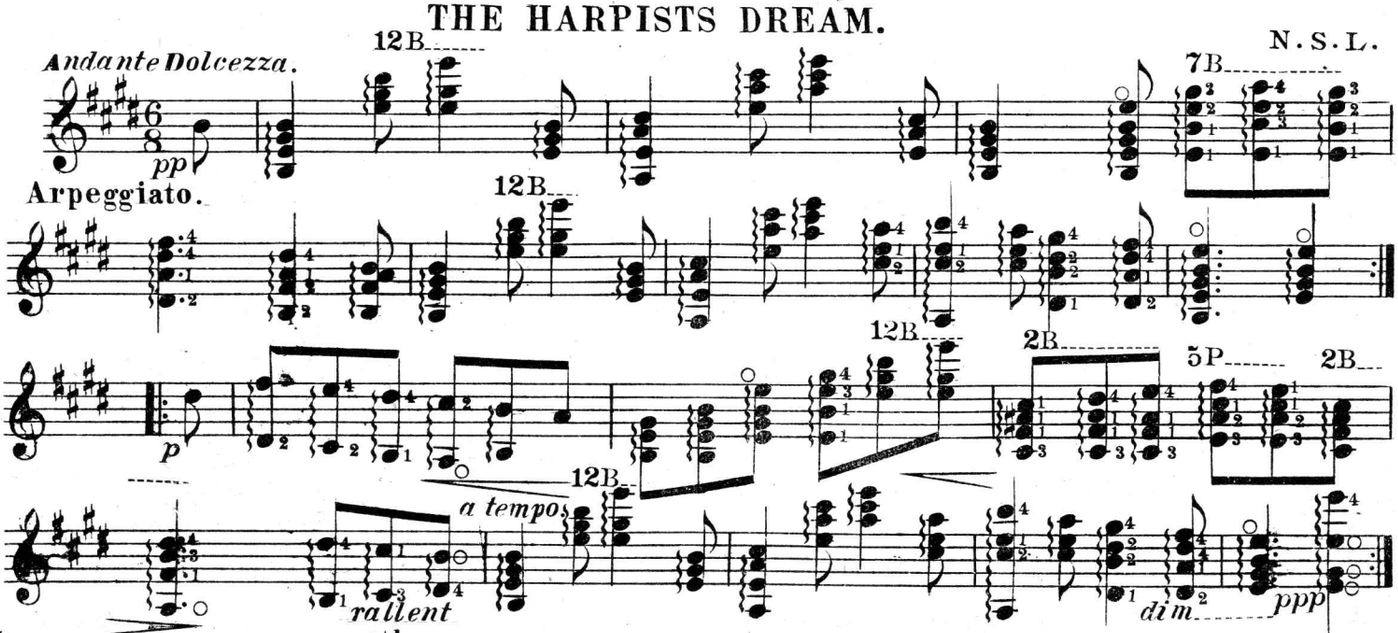
While it is advisable to use the thumb on two strings in playing chords, to avoid changing the position of the hand, it is also well to develop the third finger. There are some chords which require the use of the third finger Viz:—Chords composed of four notes, one of which is made on the 5th string.



Exercise for the thumb and three fingers.

ARPEGGIOS

When a waved line is placed before a chord pick the notes rapidly one after the other begining with the lowest note, this is called Appeggio. See Musical Dictionary.

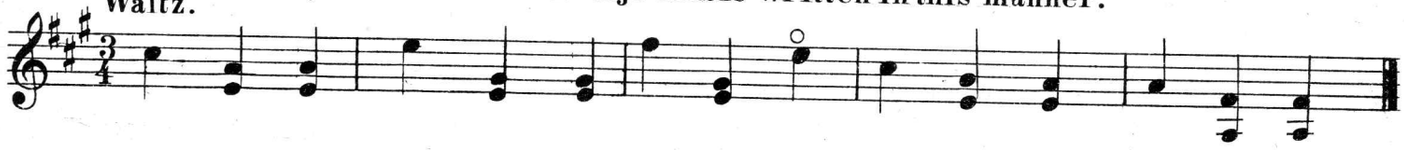
Example of the Arpeggio.

Do not separate the notes in a chord unless the sign to do so is given.

THE HARPISTS DREAM.

(1) Raise the supporting (4th) finger from the banjo head. When the third is employed in picking, use only the wrist support.

STUDY OF THE PORTAMENTO.

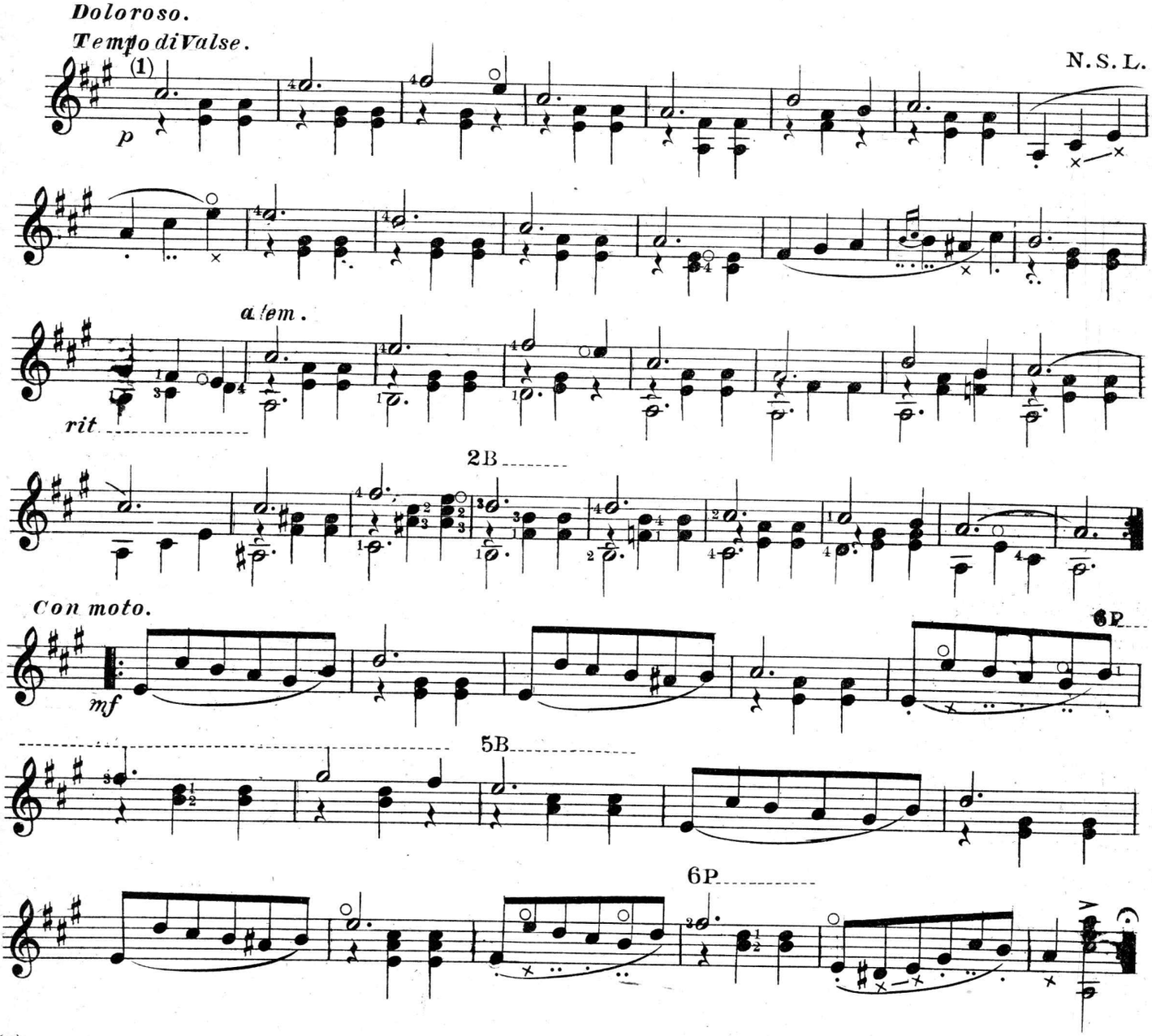
Showing correct and incorrect form of writing music.

(INCORRECT.) Very often we find Banjo music written in this manner.



When the proper form would be:—

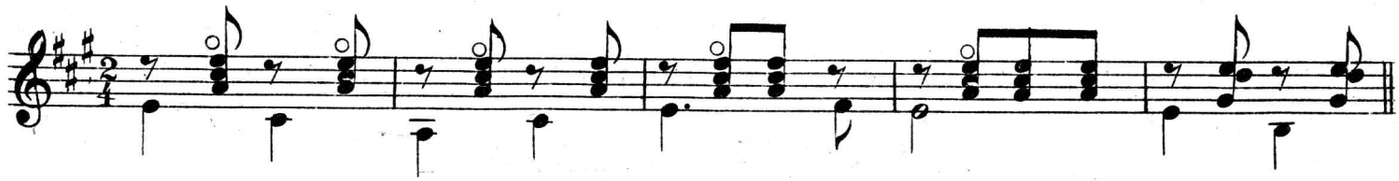
(CORRECT.)

CHRISTINE WALTZ.

(1) Both the melody and the accompaniment are written in separate form in the same measure. The notes in each part must be sustained according to their time value.

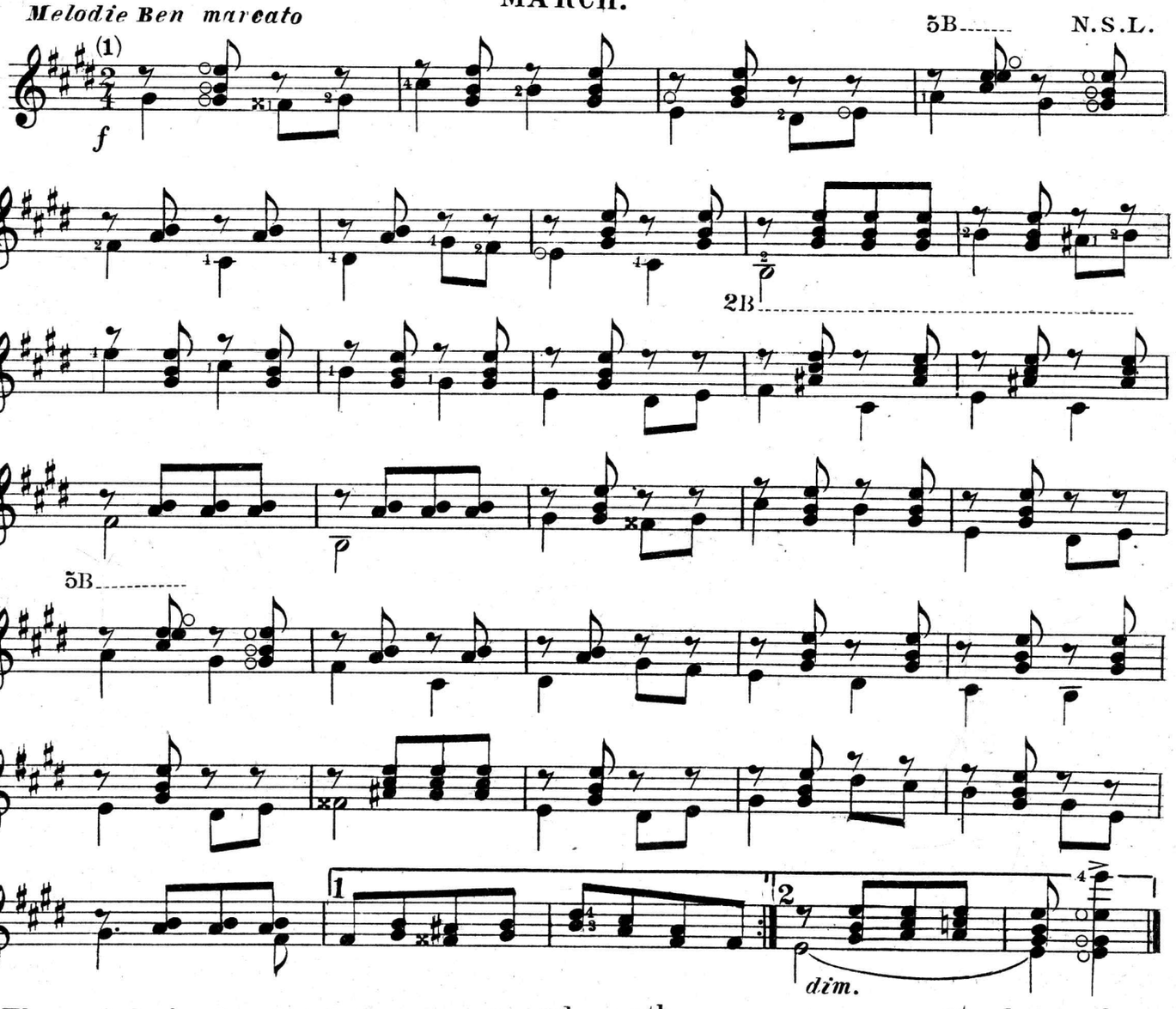
Play the accomp. a trifle softer than the melody.

BASS SOLOS.

Here we have the two part style given with the melody as a Bass solo. Be careful to sustain the tones throughout the number of counts.

EXAMPLE

A good example of this style is found in the following excerpt.

"THE COLORED MINSTRELS PARADE."

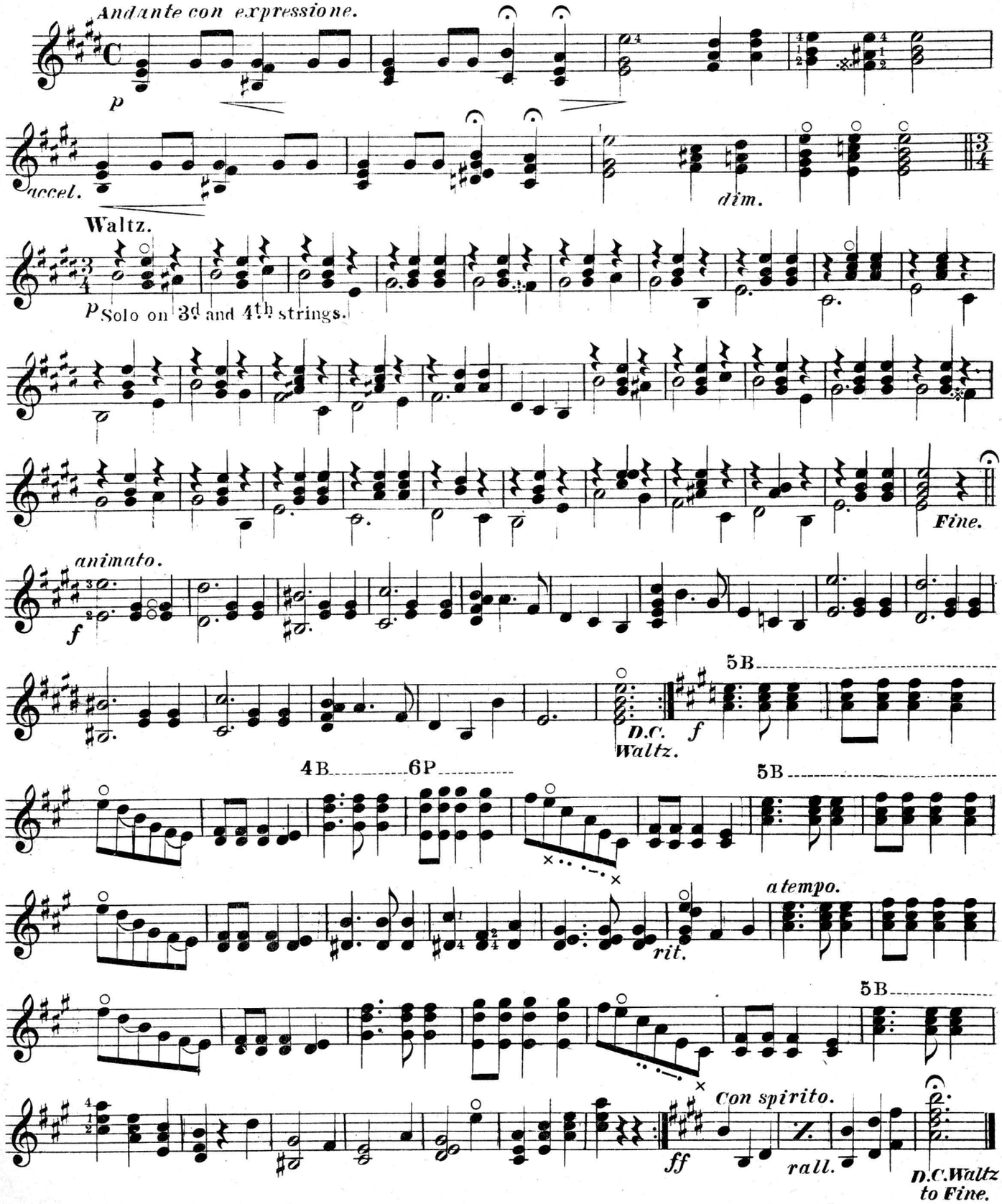
MARCH.

(1) The melody is played entirely upon the 3d and 4th strings, leaving the 1st, 2d and 5th strings free for the accompanying chords or harmonies.

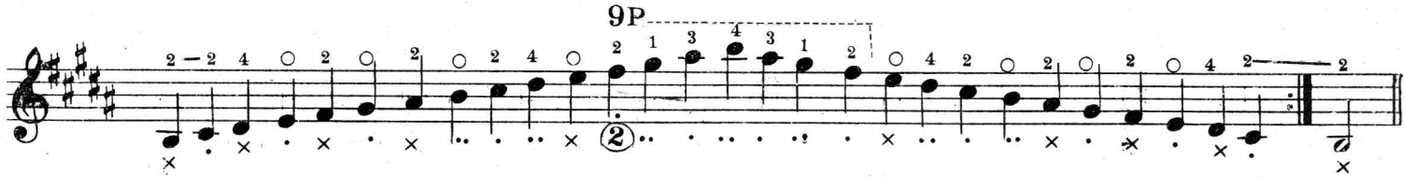
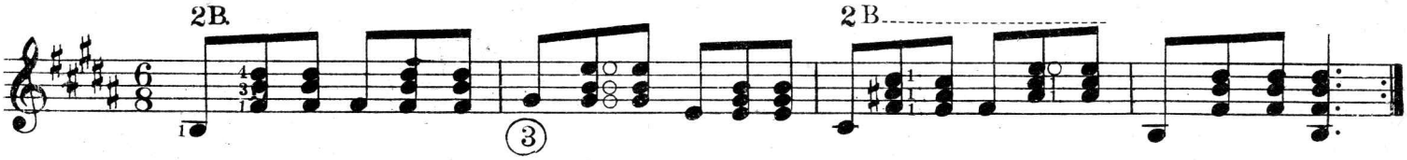
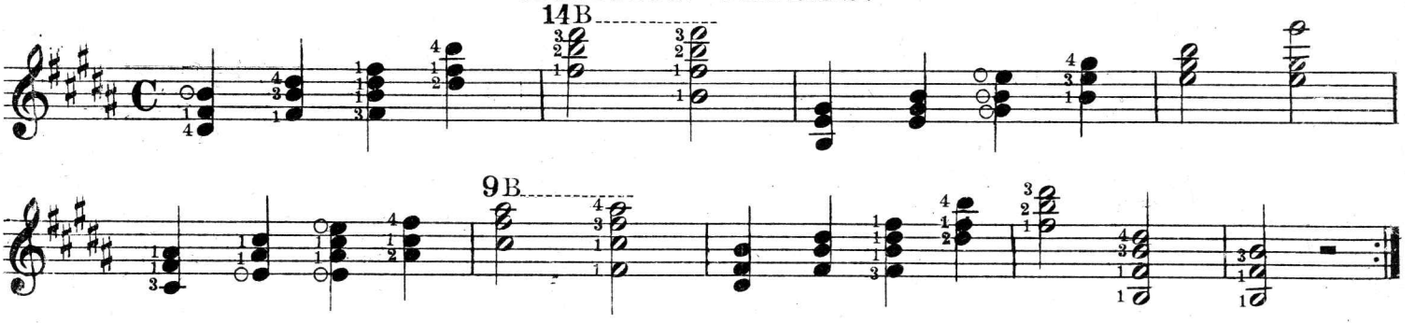
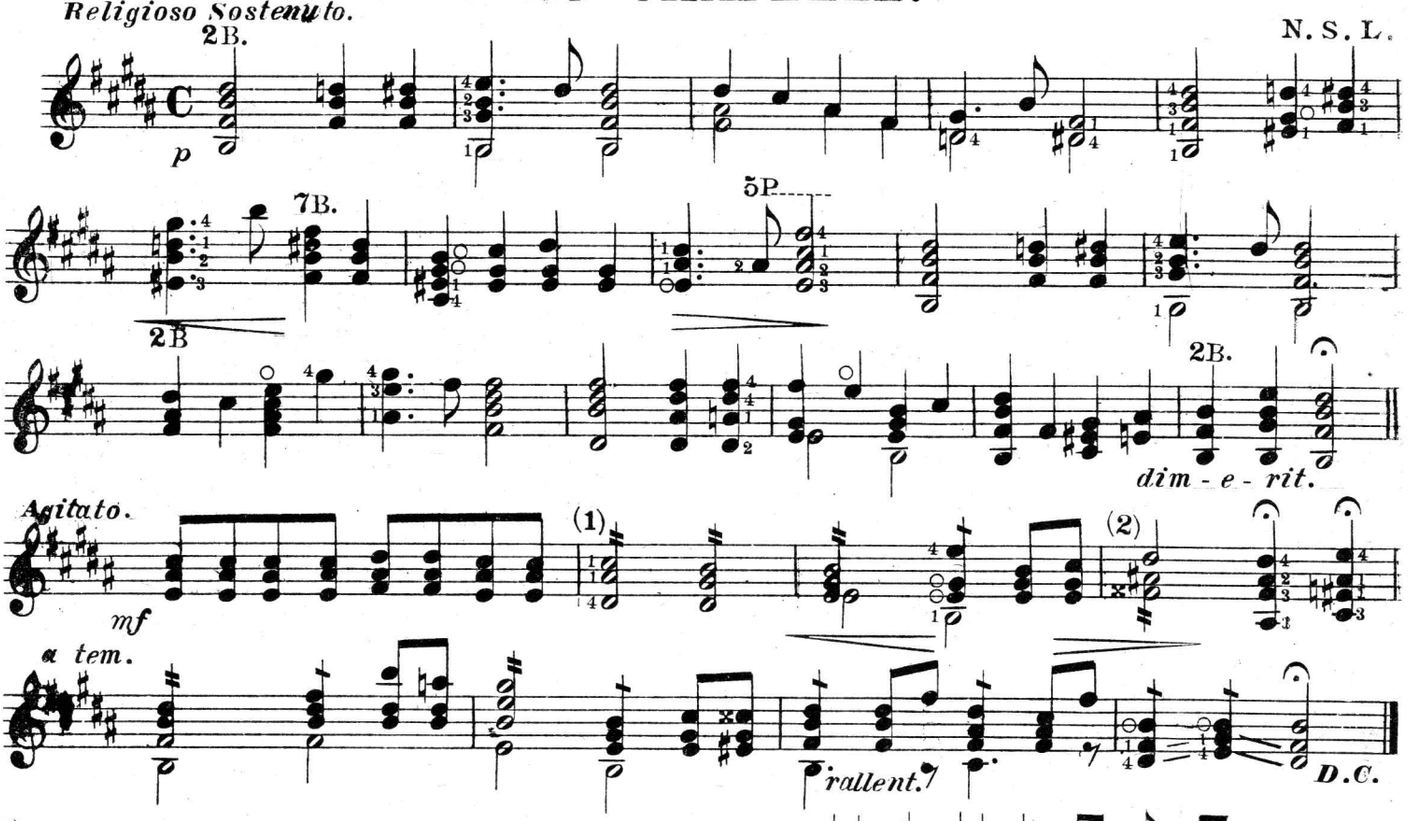
BANJO SOLO.

MAO WALTZ.

Tune 4th string to B♮.

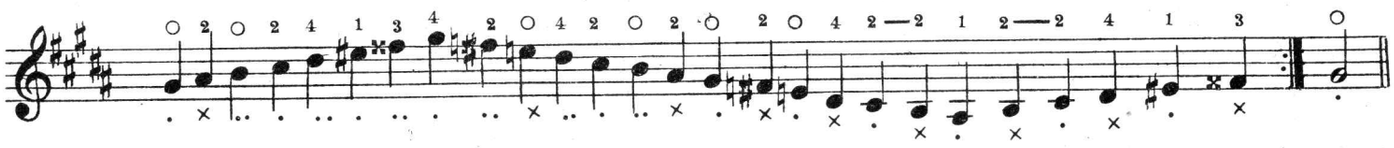
INTRO.

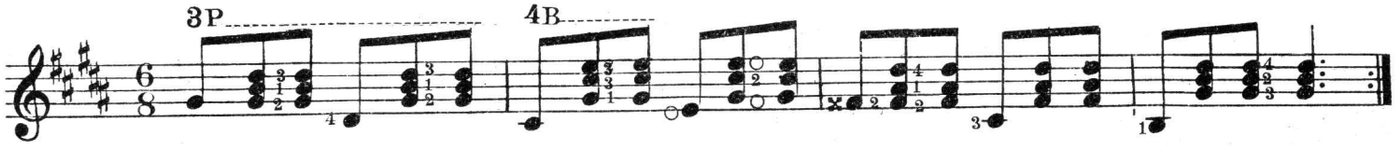
N. S. LAGATREE.

KEY OF B MAJOR.

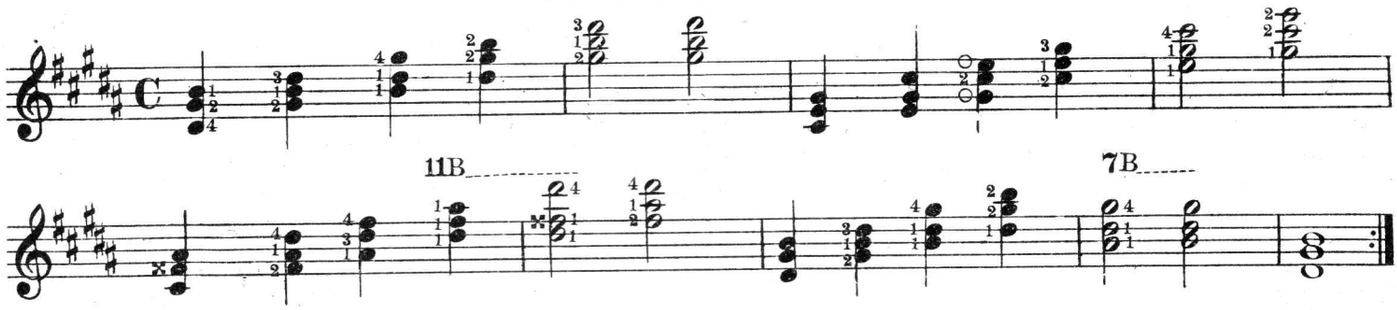
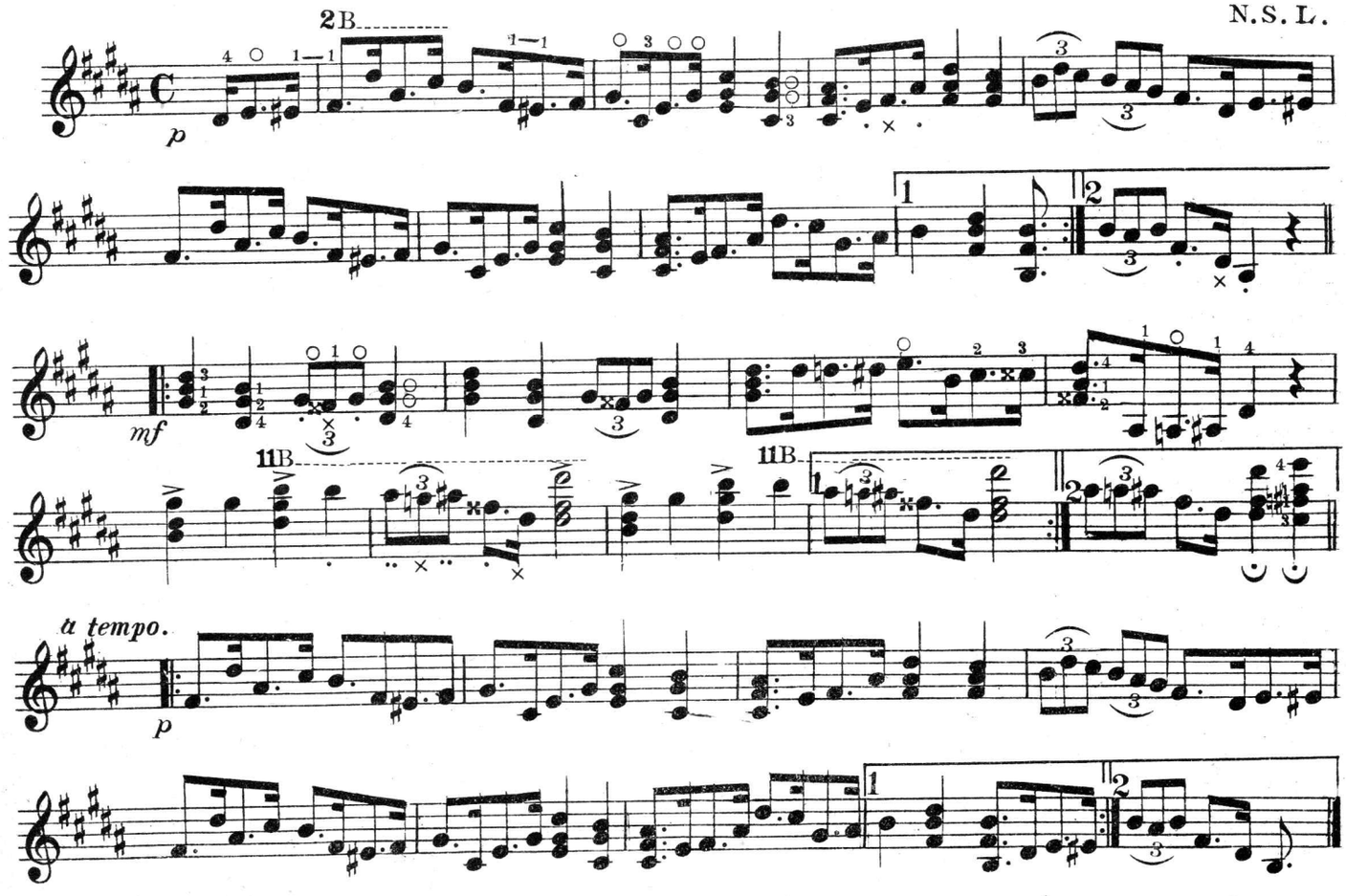
SCALE.

EASY ACCOMPANIMENT CHORDS.

POSITION CHORDS.

AU CHAPELLE.

(1) An abbreviation for repeated notes. Table: $\tilde{o}$ = $\partial\partial$, $\tilde{\partial}$ = $\partial\partial$, $\tilde{\partial}$ = $\partial\partial$, $\tilde{\partial}$ = $\partial\partial$, etc. Each additional line across the stem of notes increases the number of strokes as $\tilde{\partial}$ = $\partial\partial\partial\partial$, $\tilde{\partial}$ = $\partial\partial\partial\partial$ etc.

(2) Only the lower notes are repeated.

KEY OF G♯ MINOR.

SCALE.

EASY ACCOMPANIMENT CHORDS.

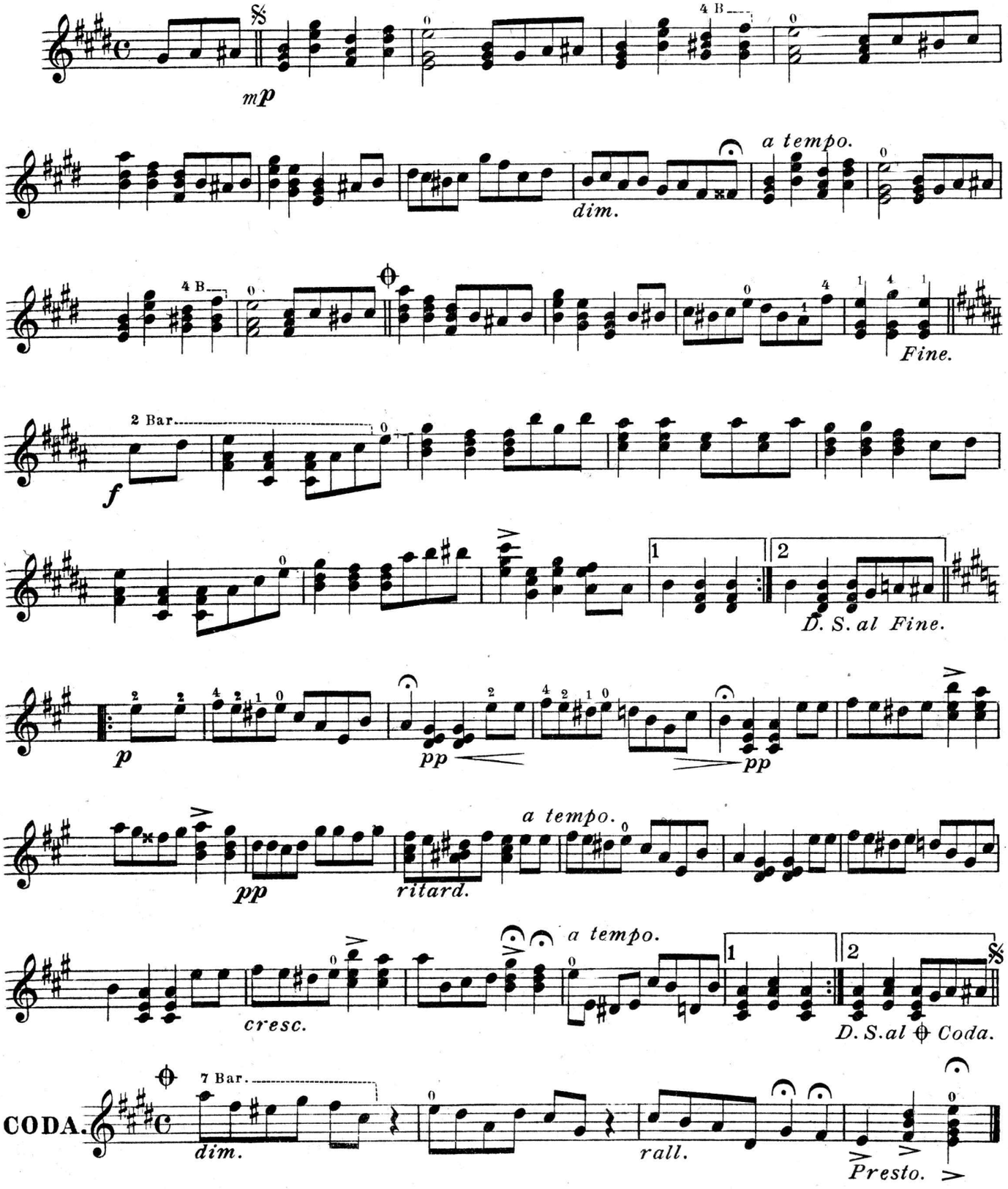


POSITION CHORDS.

DERWIN SCHOTTISCHE.

To Mr. A. D. Amsden Oshkosh, Wis.

IN IDLE MOMENTS.

GAVOTTE.

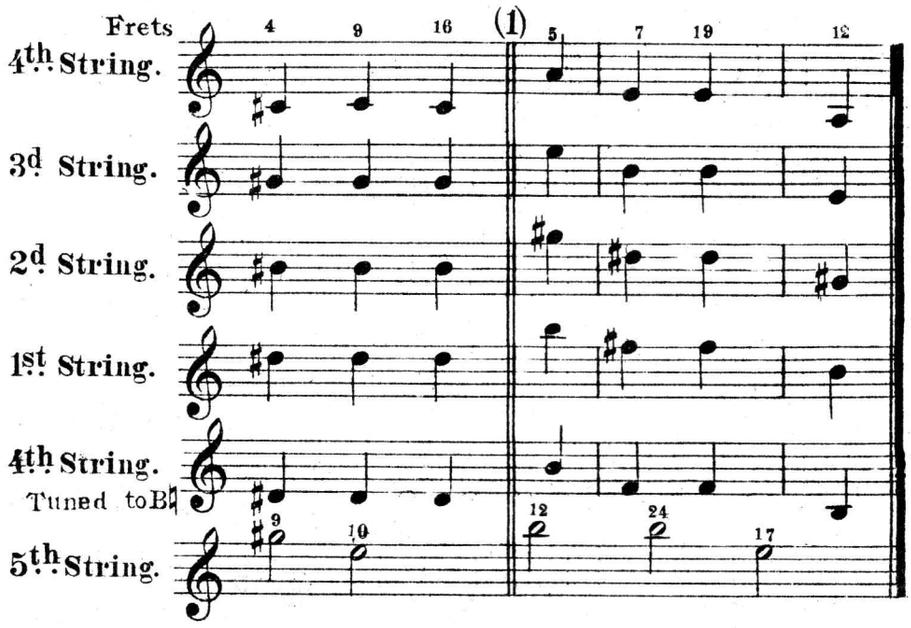
SOLO BANJO or BANJEAURINE.

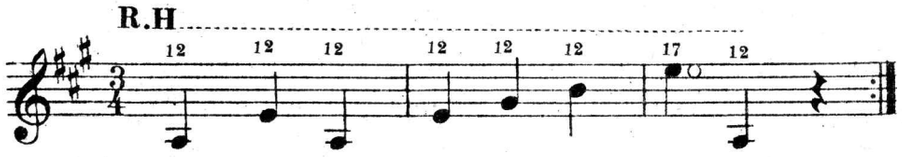
N. S. LAGATREE.

Copyright 1897 by N. S. Lagatree.

Harmonics are flute-like tones made by lightly touching a string with just enough pressure of the finger to prevent the vibration of the entire open string; this action causes the vibrations to subdivide into different sections, each of which vibrate more rapidly than the open string.

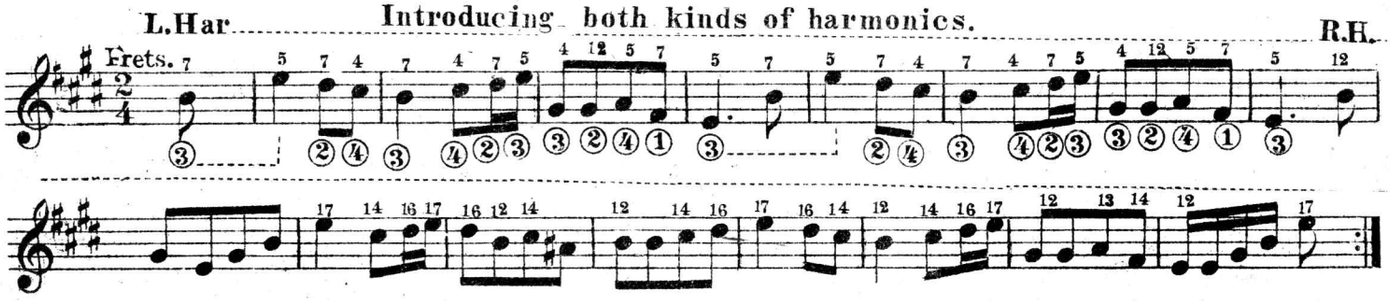
There are two kinds of harmonics: natural and artificial.

NATURAL HARMONICS are made by picking the string in the usual way, at the same time touching the string lightly with one of the left hand fingers at the required fret.

TABLE OF NATURAL HARMONICS.

ARTIFICIAL HARMONICS are made entirely with the right hand; (2) place the ball of the second finger lightly on the string directly over the desired fret and pick the string with the thumb, which is held under the hand, removing the finger immediately after. (Keep the finger well advanced.)

EXAMPLE.

As the 12th fret evenly divides the distance between the nut and the bridge, the clearest harmonic can be made at that fret when the string is open; (the 5th string excepted) but if the string is pressed down at the second fret with one of the left hand fingers, then the R. Harmonic must be made at the 14th fret. In other words the R. Har. should be 12 frets from the fret at which the string is held down on the fingerboard. By observing this rule almost any melody can be given in R. Harmonics.

EXERCISE.

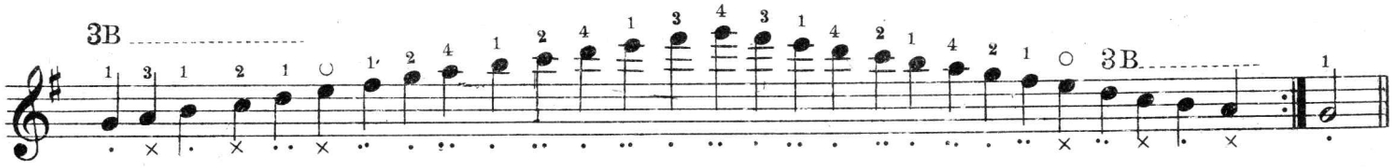


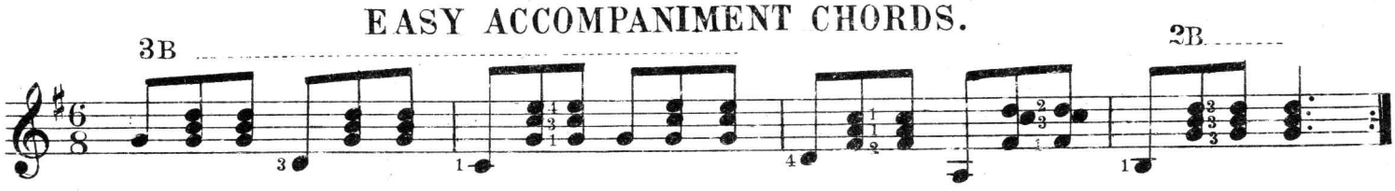
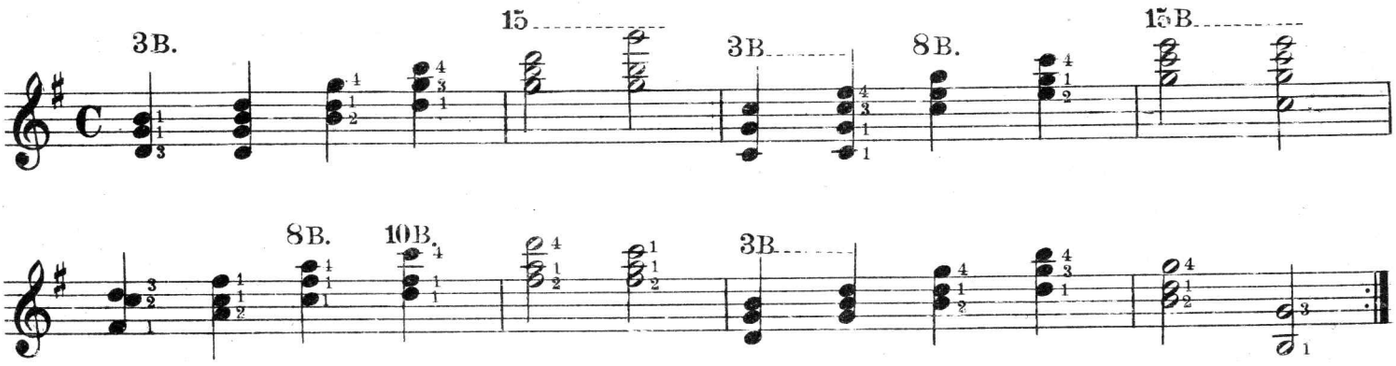
(1) Harmonic notes to the left of double bar sound two octaves higher than written; those to the right, sound one octave higher.

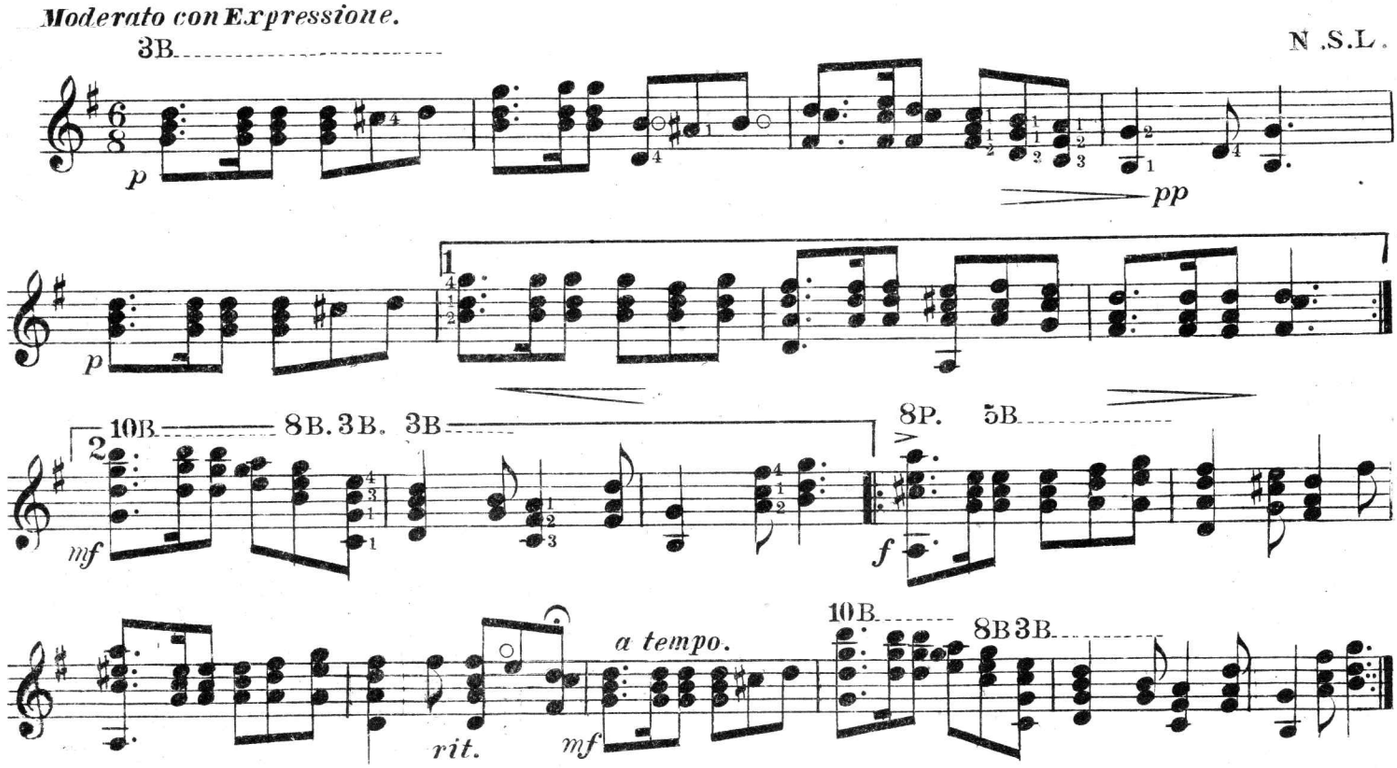
(2) And are represented by R. H. The Natural or left hand harmonics are abbreviated Har. or H., after which is placed the fret number.

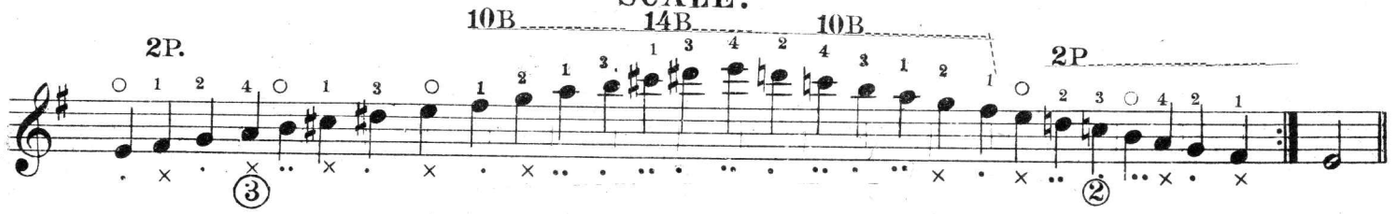
KEY OF G MAJOR.

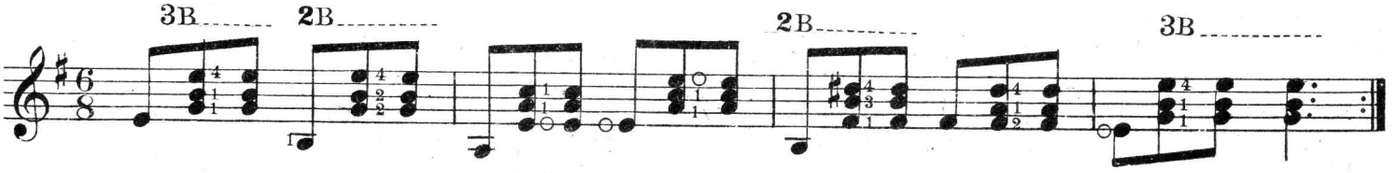
SCALE.

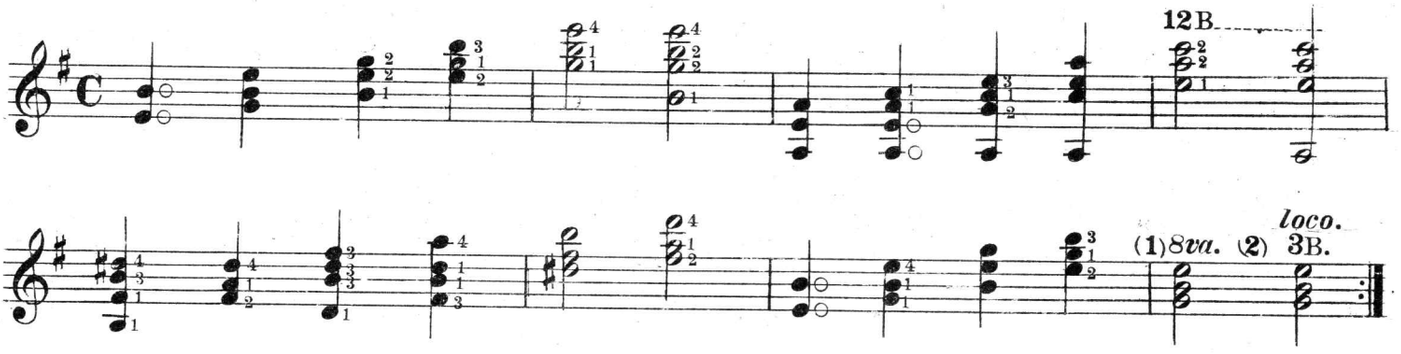


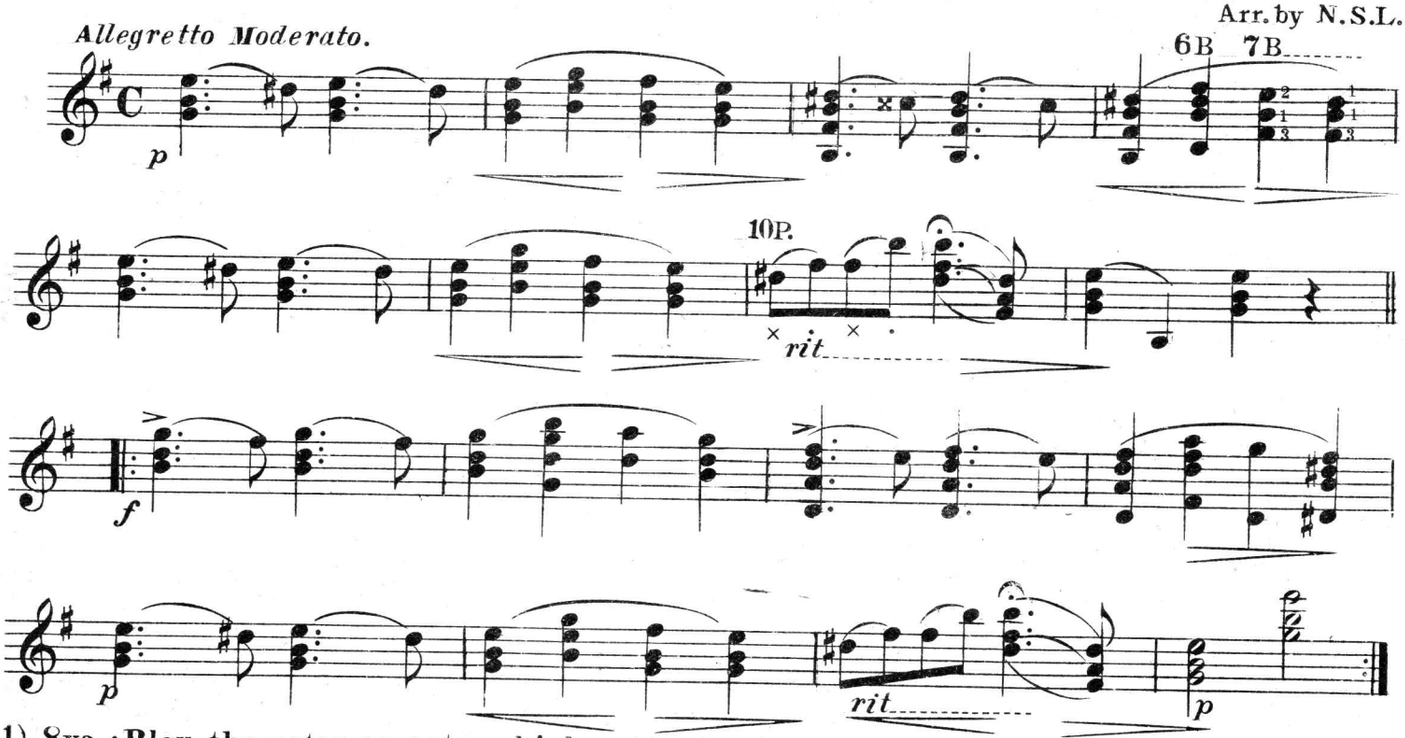
EASY ACCOMPANIMENT CHORDS.

POSITION CHORDS.

NEAPOLITAN FOLK SONG.

Moderato con Expressione.

KEY OF E MINOR.

SCALE.

EASY ACCOMPANIMENT CHORDS.

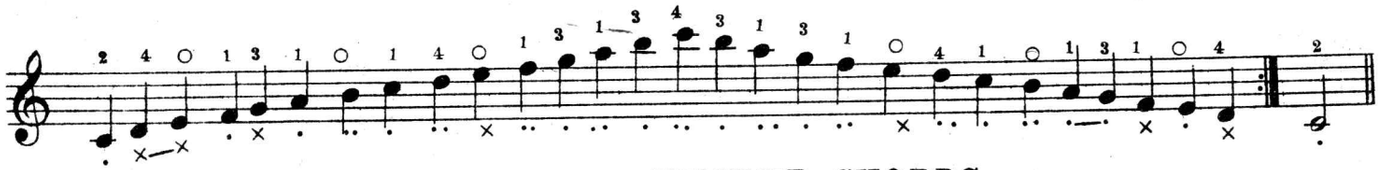
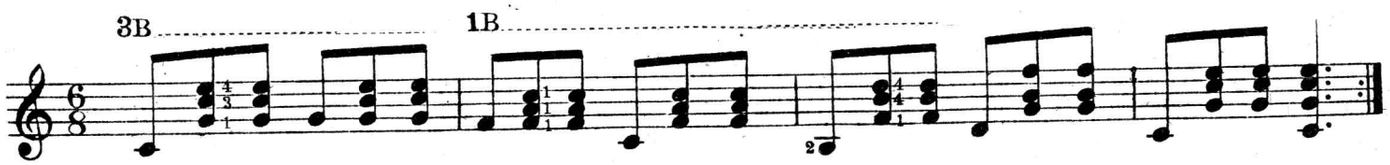


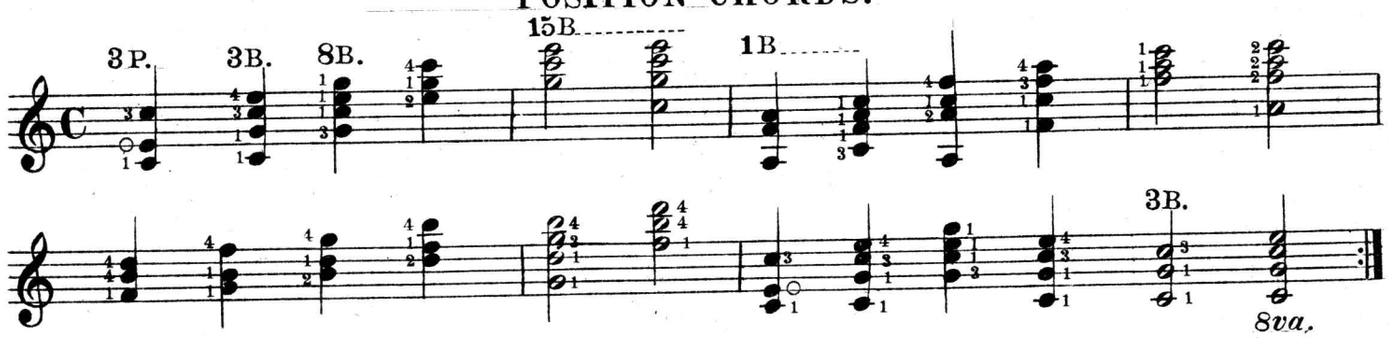
POSITION CHORDS.

RUSSIAN MELODY.

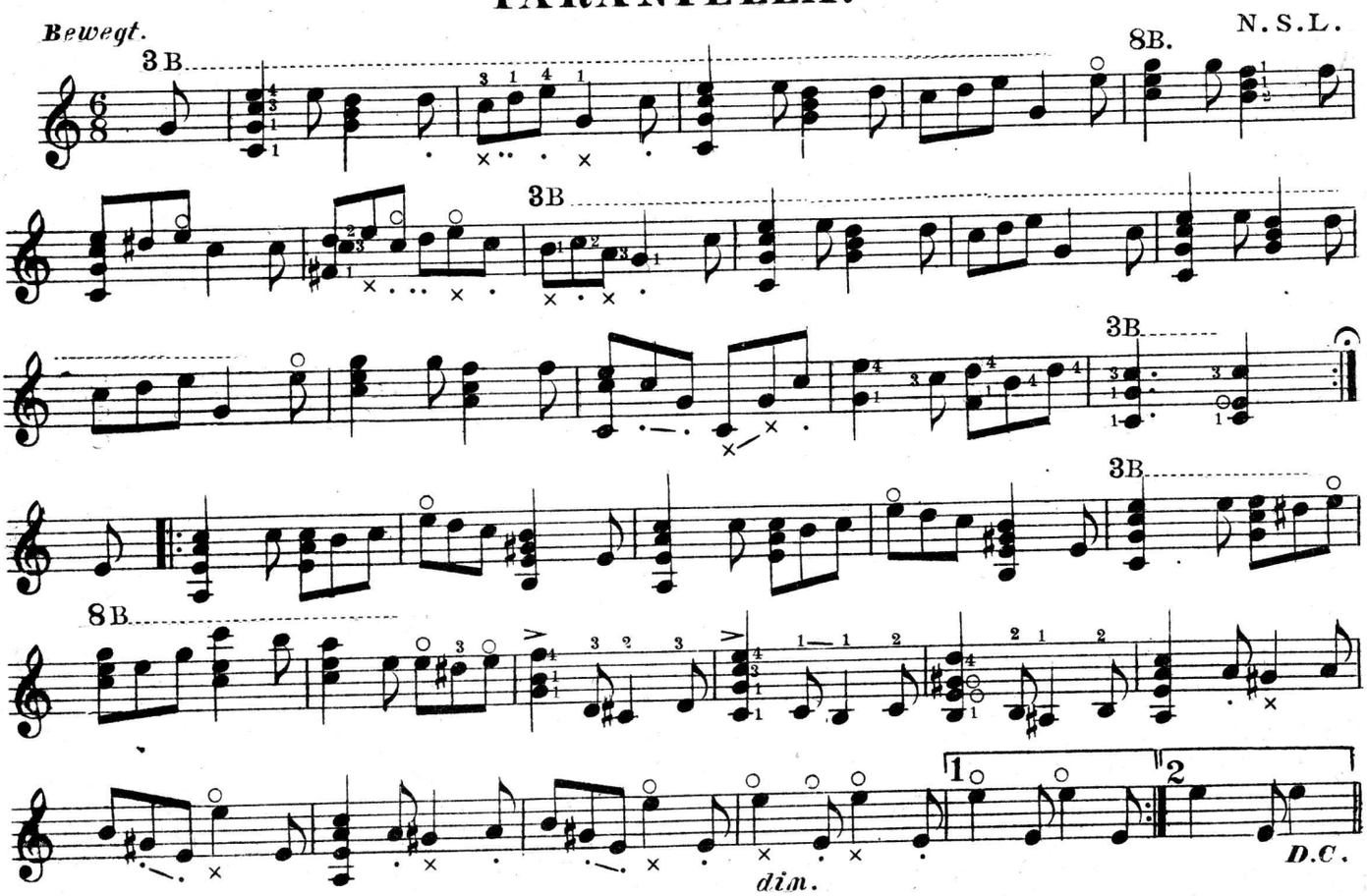
Arr. by N.S.L.

(1) 8va.; Play the notes an octave higher than written.

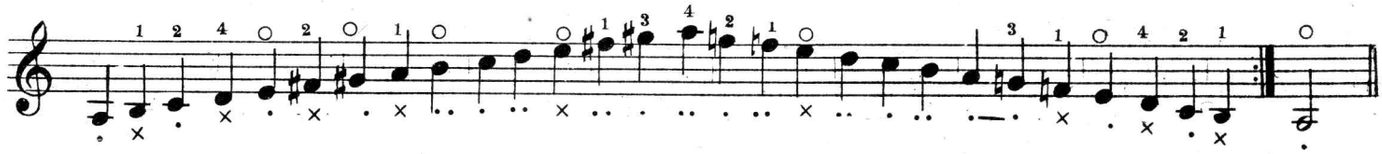
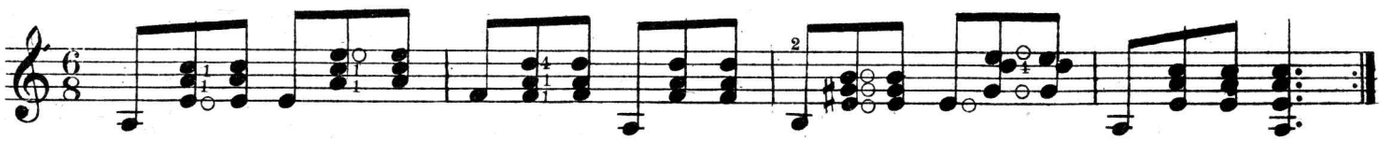
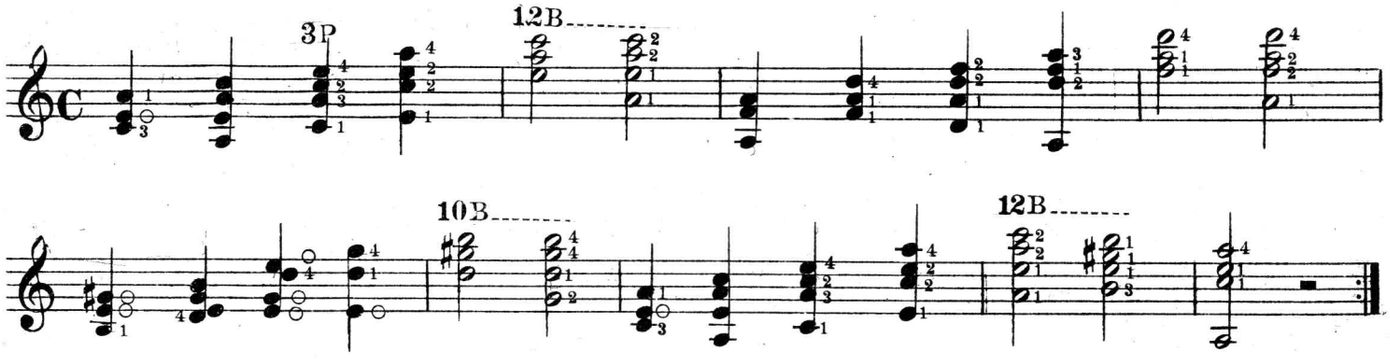
(2) The term loco is used after octava alta (or 8va.), to show that the notes are to be played as written.

KEY OF C MAJOR.

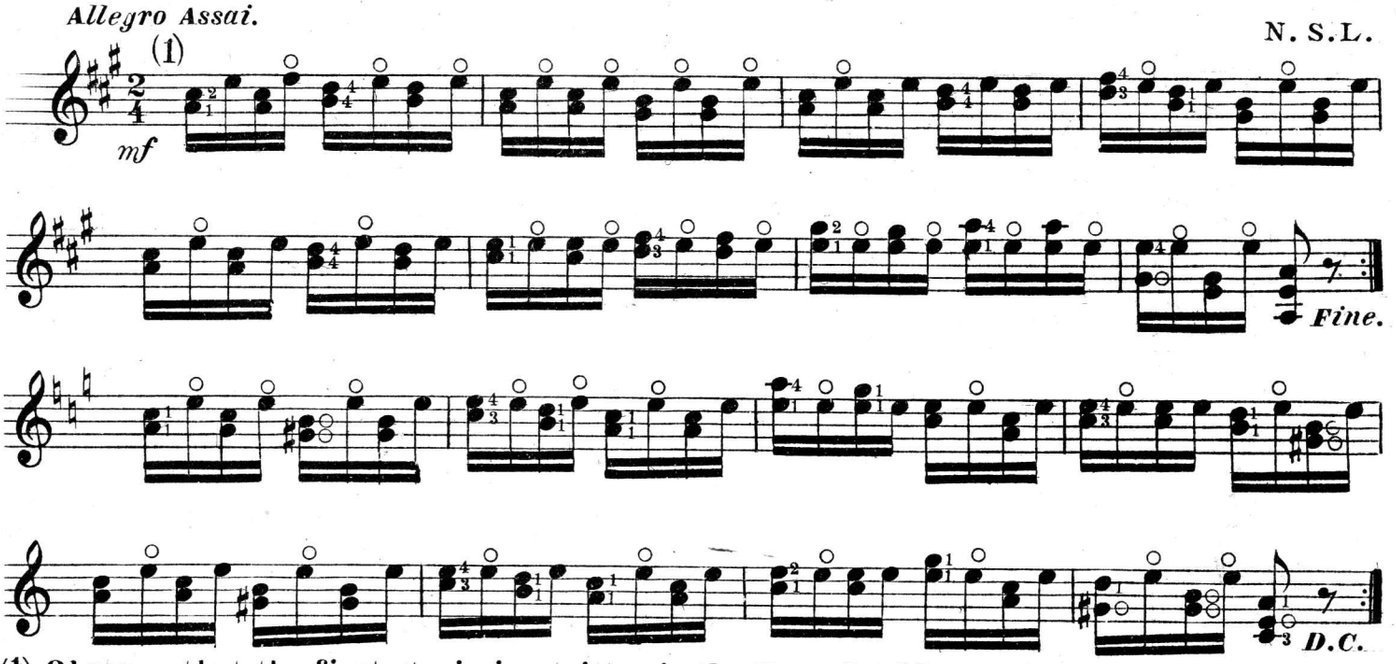
SCALE.

EASY ACCOMPANIMENT CHORDS.

POSITION CHORDS.



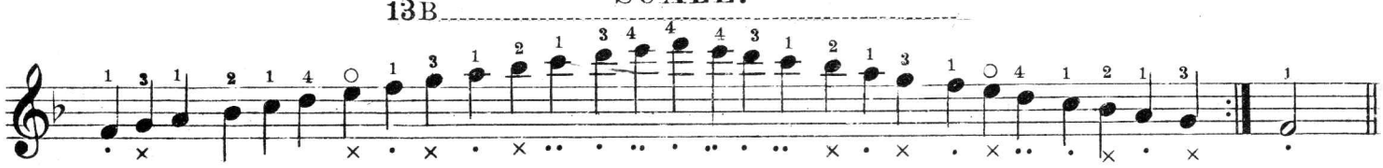
TARANTELLA.

KEY OF A MINOR.

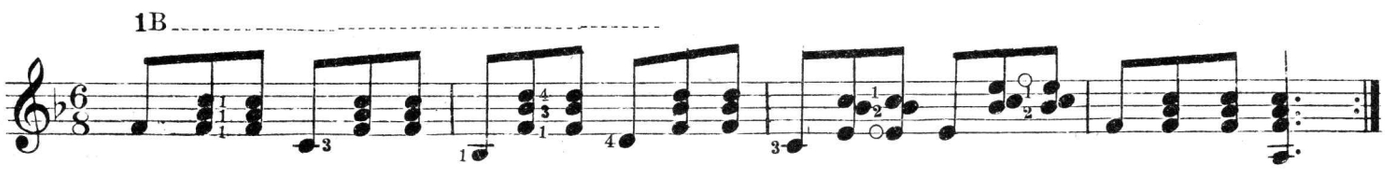
SCALE.

EASY ACCOMPANIMENT CHORDS.

POSITION CHORDS.

THE SLEIGH-RIDE.

Allegro Assai.

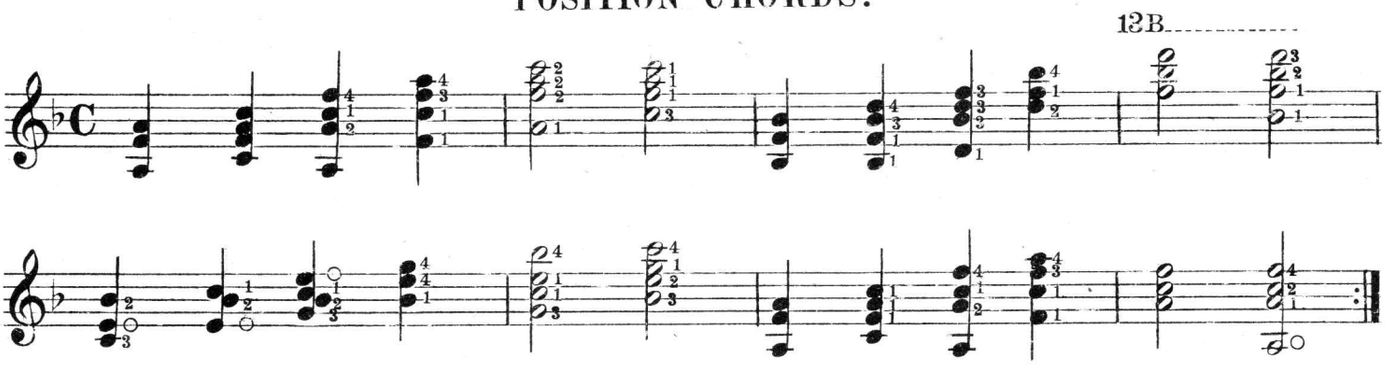
N. S. L.

(1) Observe that the first strain is written in the Key of A Major, and the second part, in A Minor.

KEY OF F MAJOR.

SCALE.

EASY ACCOMPANIMENT CHORDS.

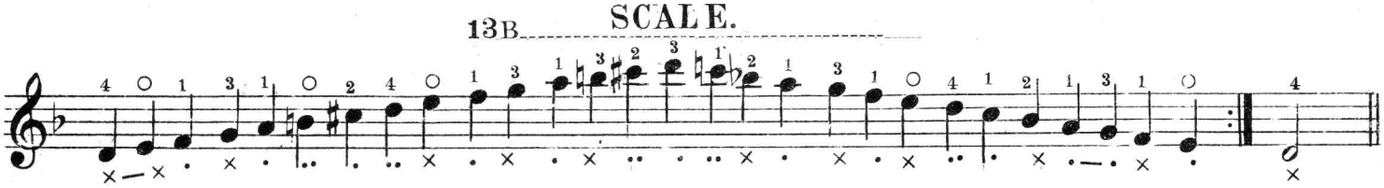


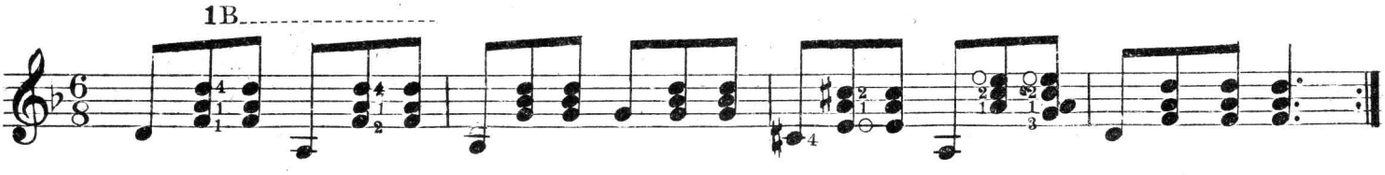
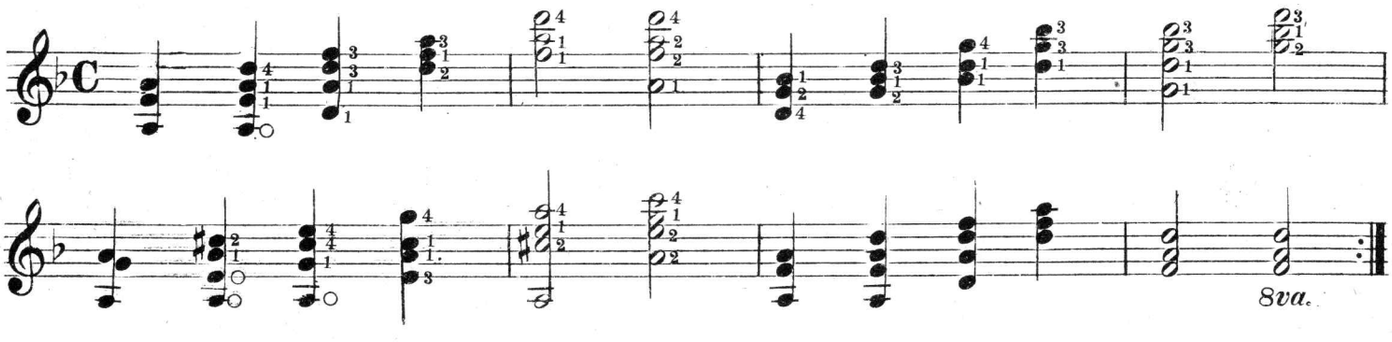
POSITION CHORDS.

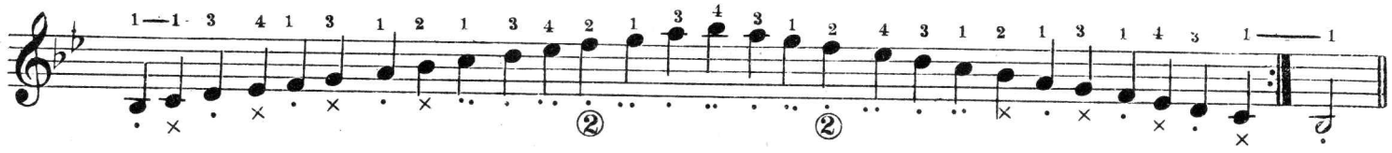


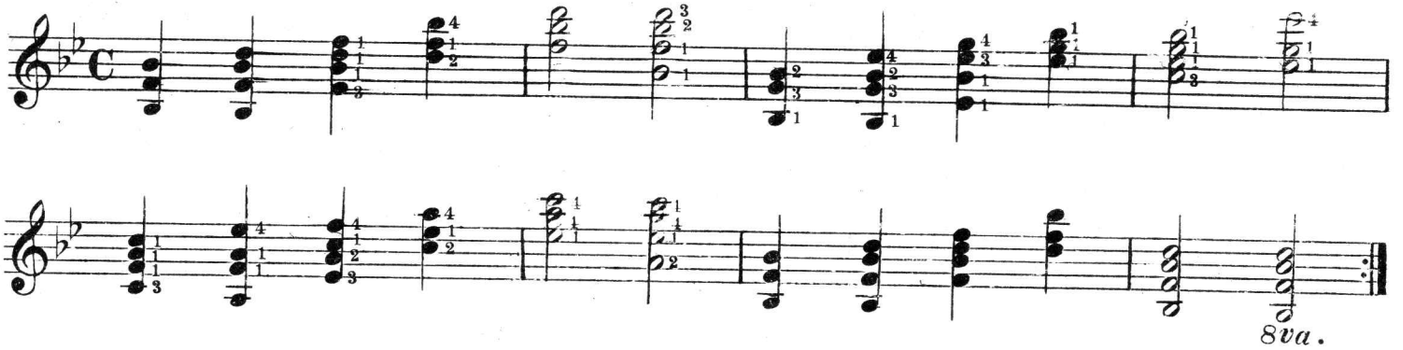
KEY OF D MINOR.

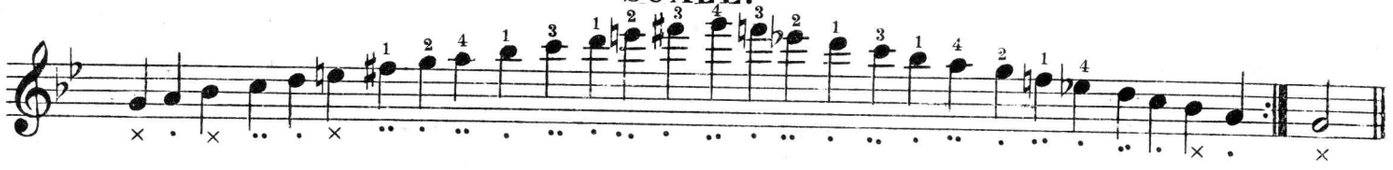
SCALE.

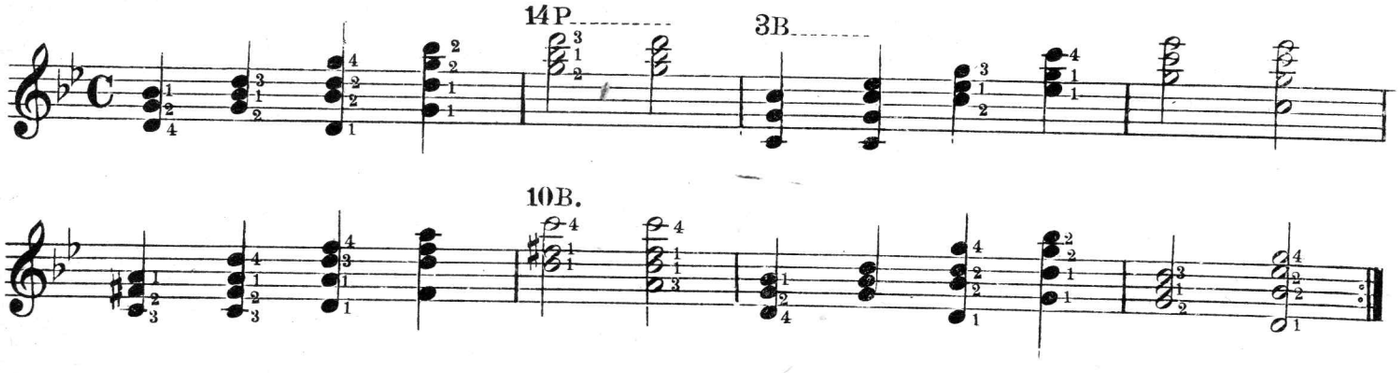


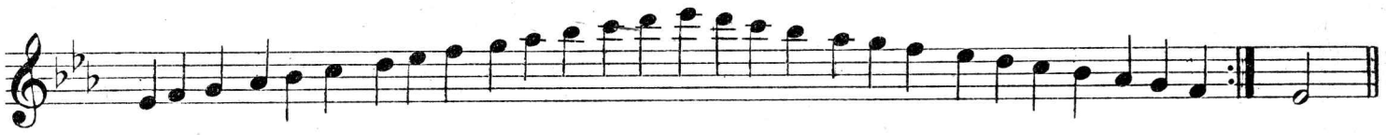
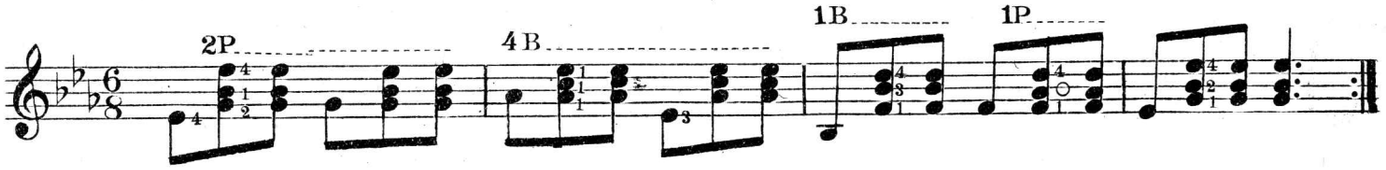
EASY ACCOMPANIMENT CHORDS.

POSITION CHORDS.

KEY OF B♭ MAJOR.

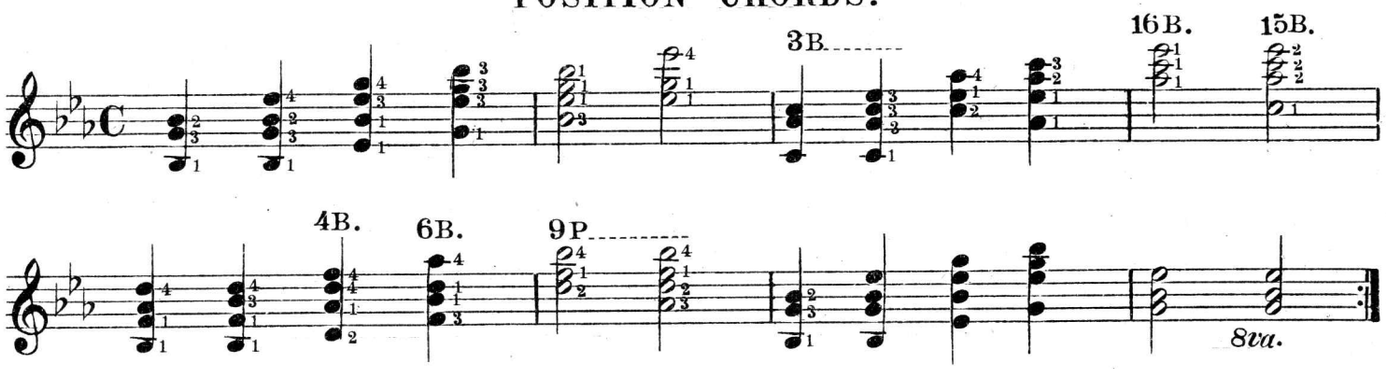
SCALE.

EASY ACCOMPANIMENT CHORDS.

POSITION CHORDS.

KEY OF G MINOR.

SCALE.

EASY ACCOMPANIMENT CHORDS.

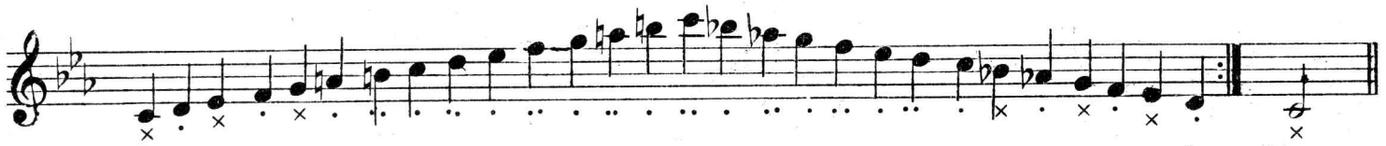
POSITION CHORDS.

KEY OF E♭ MAJOR.

SCALE.

EASY ACCOMPANMENT CHORDS.

POSITION CHORDS.

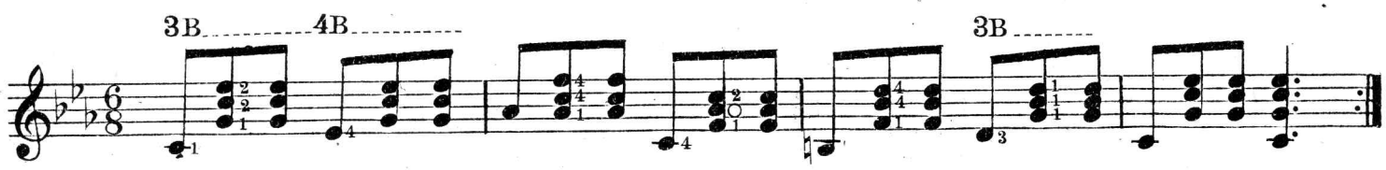


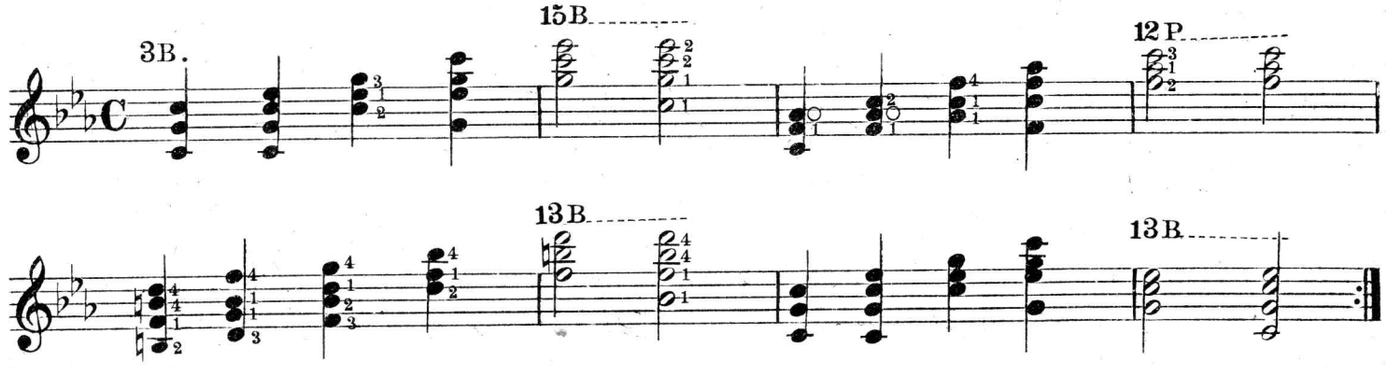
KEY OF C MINOR.

SCALE.



EASY ACCOMPANMENT CHORDS.



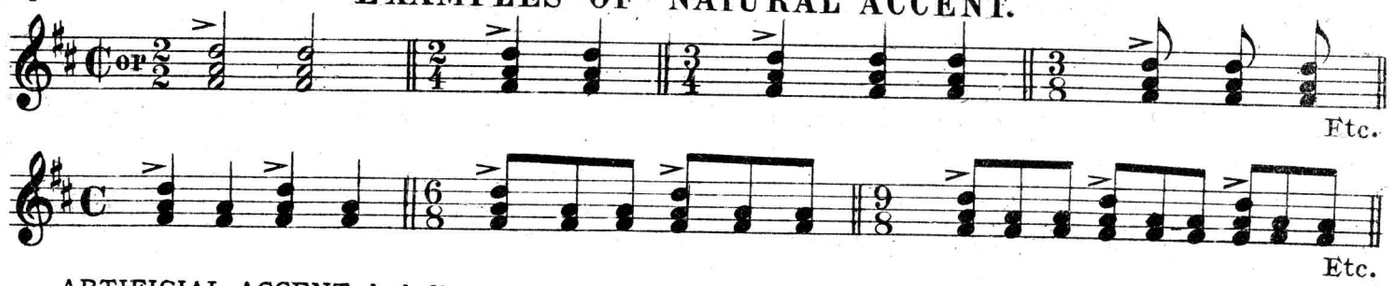
POSITION CHORDS.

MUSICAL EXPRESSION.

The principal means of musical expression are found in a careful observance of the accents, emphasis, syncopation, legato, staccato, crescendo and diminuendo.

ACCENT is of two kinds, Natural and Artificial.

NATURAL ACCENT falls upon the first beat in double and triple time; and upon the first and third counts in quadruple time.

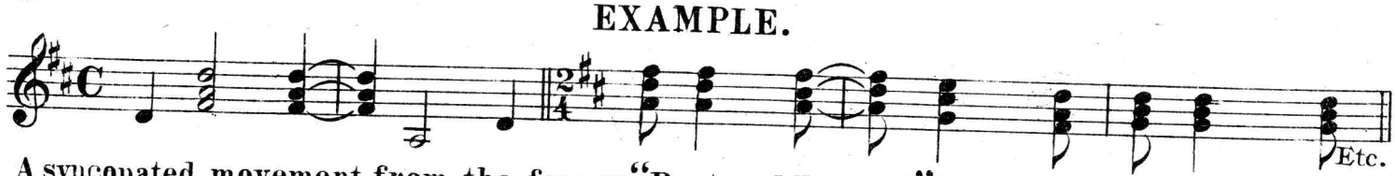
EXAMPLES OF NATURAL ACCENT.



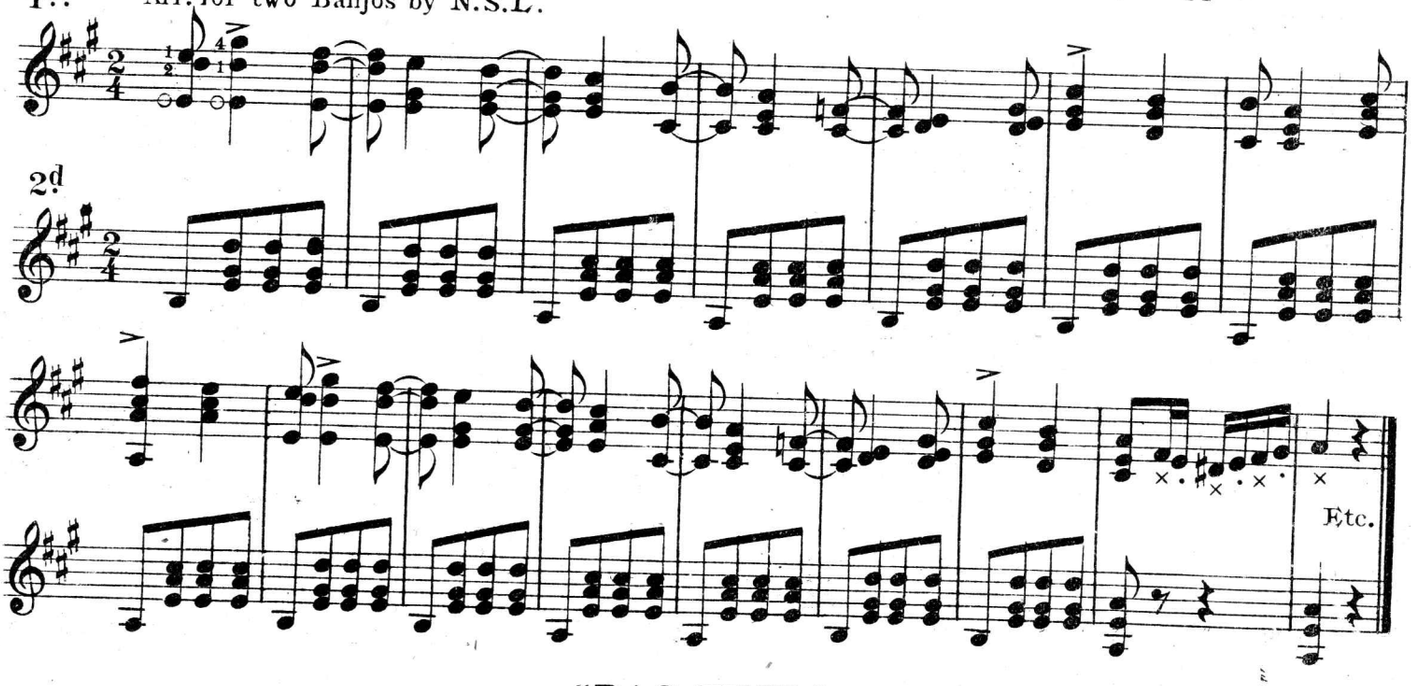
ARTIFICIAL ACCENT is indicated by the following marks > ^ V — · ÷ and also by the words sforzando, sforzato etc. Bear in mind that Accent is relative, not positive; not always literally loud, only louder than other notes of the passage in which it occurs.

SYNCOPATION consists of accenting the weak or unaccented part of a measure and joining it to the next accented part.

EXAMPLE.



A syncopated movement from the famous "Poet and Peasant" Overture by Suppe.

1st Arr. for two Banjos by N.S.L.

"RAG TIME."

Since 1893, a popular craze in music known as "Rag-time," has appeared. It gets its peculiar name from the fact that the tempo suggests "raggedness" or a "breaking off", causing the accent to fall irregular and uneven. This was first introduced in the United States in piano music by Ben Harney, a popular song writer.

According to the best authorities, 'rag-time' means dance time, and takes its imitation steps from Mexican music, where it is known under the head and name of Habanara Seguidilla. As it is nothing but syncopated consecutive music, no further examples will be given.

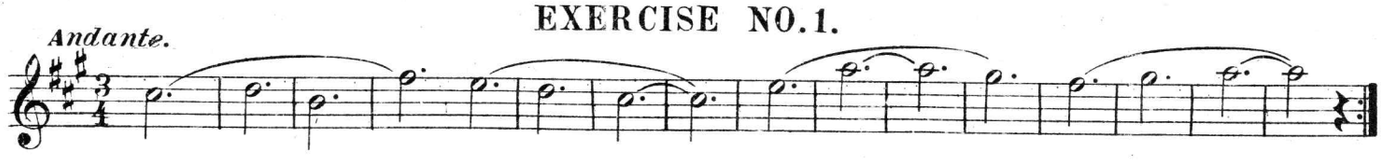
THE TREMOLO.

The Tremolo is executed with the first finger(R. H.) which oscillates very rapidly over the string or strings, causing the tones to be sustained.

The right arm retains the same position as in the ordinary picking style, but in place of the fourth finger, rest the third, or both the second and third fingers, on the banjo head near the upper (1) rim of the banjo. Commence by striking the first string with the very tip of the finger which moves back and forth across the string. The thumb may rest against the (2) first finger above the second joint, at first, but later as the movement becomes easier it should be withdrawn from that position and then remains free to pick an accompaniment on the other strings.

Do not move the finger too fast at first, but be careful that the strokes are evenly divided, and that the finger takes a good long stroke; this will tend to develope the action of the finger more fully.

EXERCISE NO. 1.

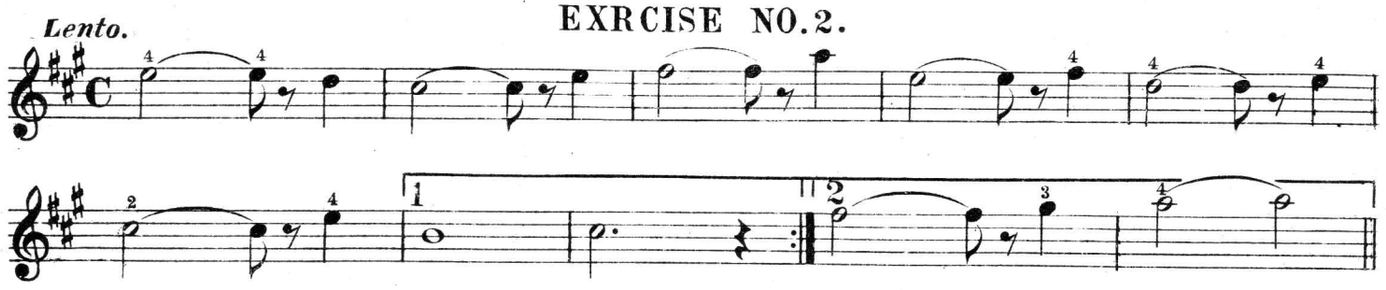


IMPORTANT.—Do not try to count the strokes as applied to any note; the main object should be to give each note its correct time-value.

After having practiced the above exercise sufficiently, quicken the strokes, moving the finger principally from the second joint.

If the student will aim to control the action of the finger until able to stop, and to renew the tremolo instantaneously, the first great step has been gained.

EXRCISE NO. 2.



If the hand becomes somewhat cramped, do not despair but keep right at it for a reasonable length of time; after the muscles become fully developed, this trouble will entirely disappear.

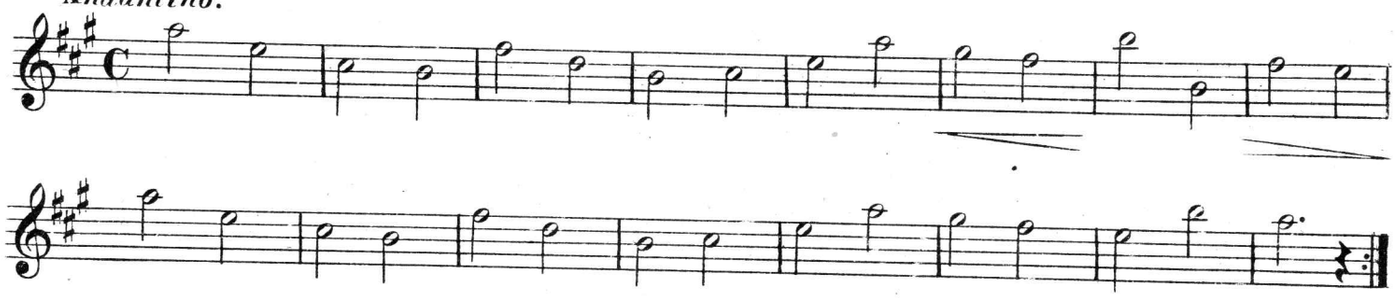
However, should the finger utterly refuse to work, practice some exercises, scales, etc., which require rapid fingering, then resume the tremolo; this will not only restore natural freedom to the finger, but also acts as a splendid means of developing the greatest elasticity and strength throughout the right hand.

(1) At about one third of the distance from the rim to the bridge. (2) While this is allowable it is not necessary; the thumb and first finger must be trained to act independently.

Accent every note in the following exercises. Make a slight pause in the tremolo before passing to the next note.

EXERCISE NO. 3.

Andantino.

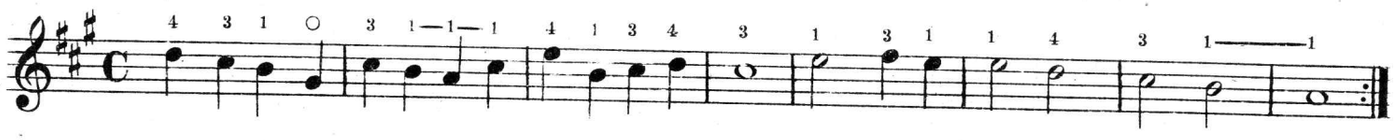


The tremolo on the 2d, 3d and 4th strings.

To execute the tremolo on the 2d string, slightly curve the finger,(1) this will cause the back of the finger to fall against the 1st string and serve to prevent vibration of any save the 2d string.

EXERCISE ON THE 2d STRING.

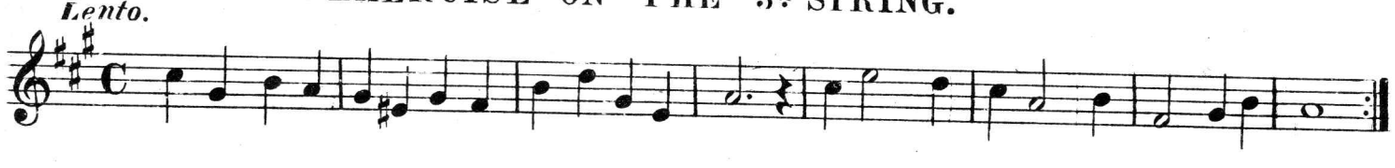
Andante.



For the tremolo on the 3d string, the supporting fingers are shifted (without raising) to a point nearer the strings. For the tremolo on the 4th string, bring the supporting fingers close up against the 1st string and curve the first finger a trifle more.

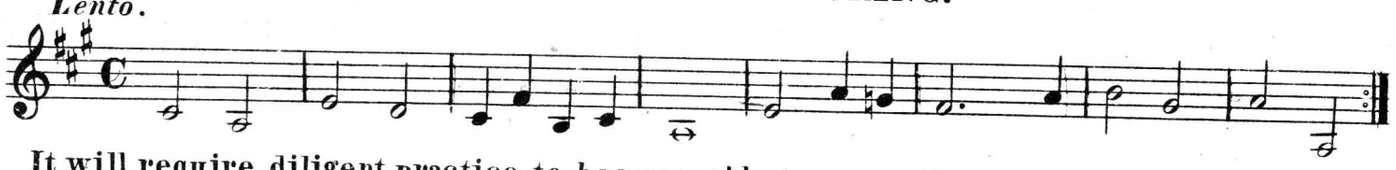
EXERCISE ON THE 3d STRING.

Lento.



EXERCISE ON THE 4th STRING.

Lento.



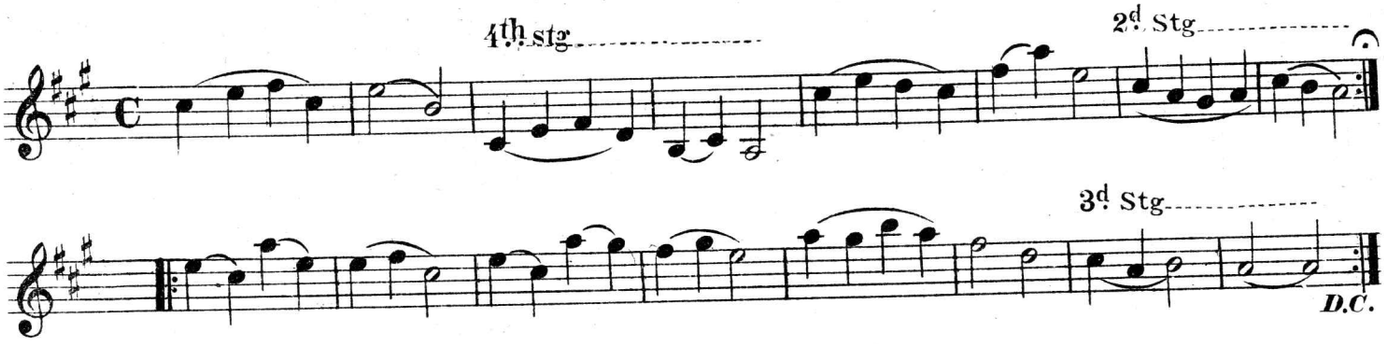
It will require diligent practice to become able to carry the tremolo smoothly from one string to another, but remember that, "Perseverance is the price of success."

(1) The supporting fingers should also be curved a trifle, and more when the tremolo is made on the 3d and 4th strings.

THE SLUR.

When this sign, ⁀, connects two or more notes it signifies that they are to be played legato, and without the least interruption of the tremolo. Slightly accent the first note.

EXERCISE FOR THE SLUR.

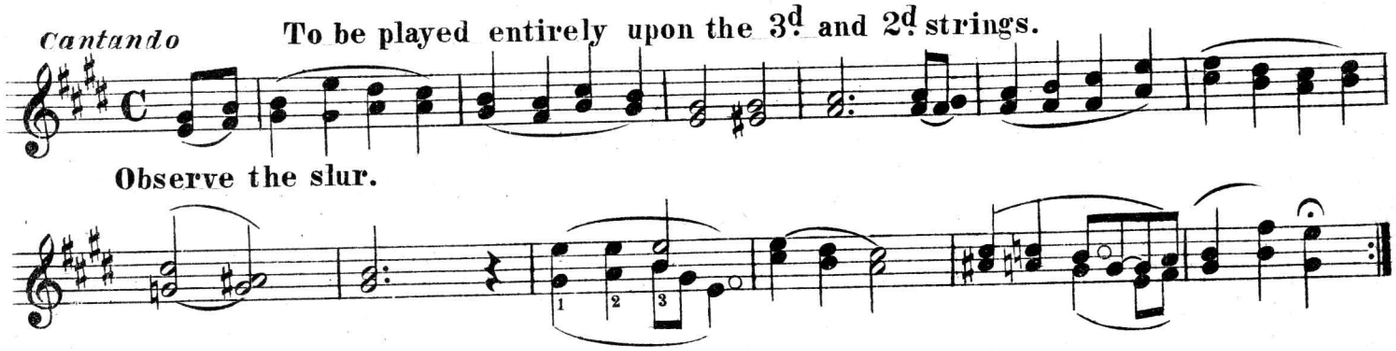


THE TREMOLO ON TWO STRINGS.

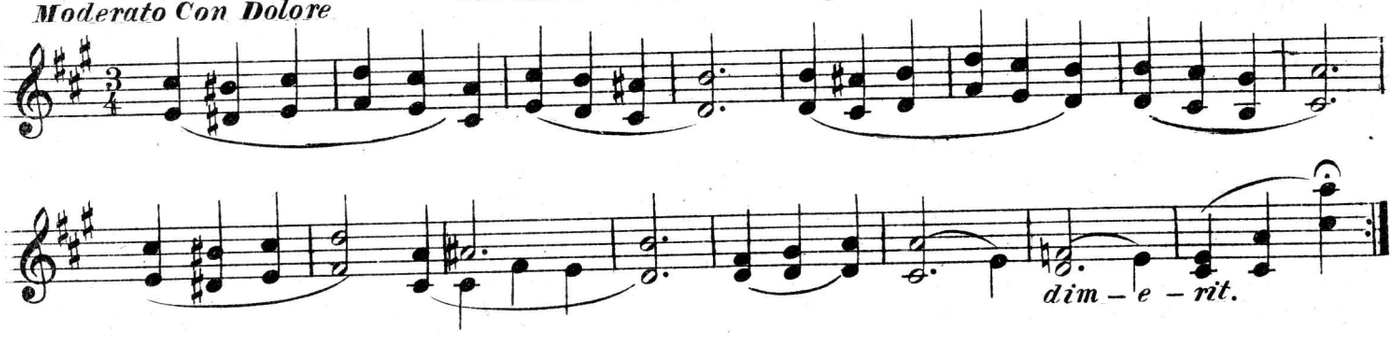
Cantando

To be played entirely upon the 3d and 2d strings.

Observe the slur.



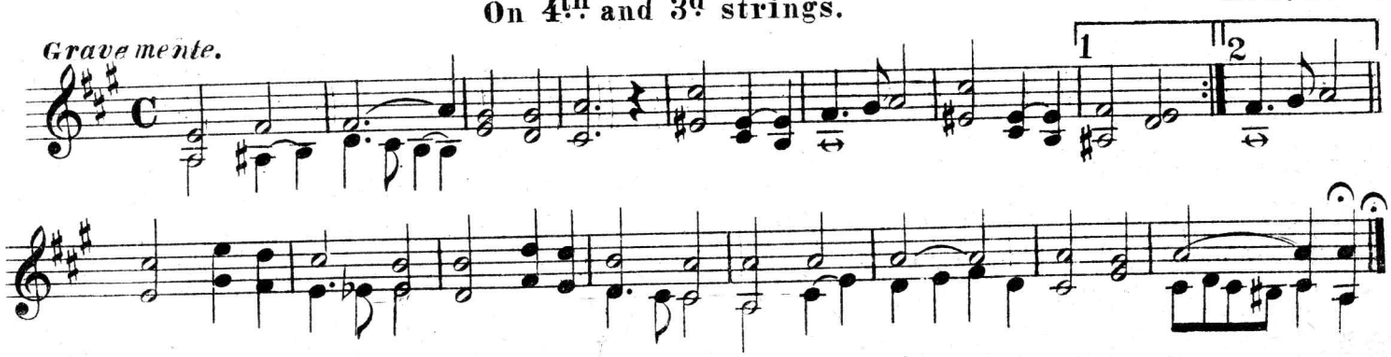
On the 4th and 3d strings.

Moderato Con Dolore

VOLOUNTARY.

On 4th and 3d strings.

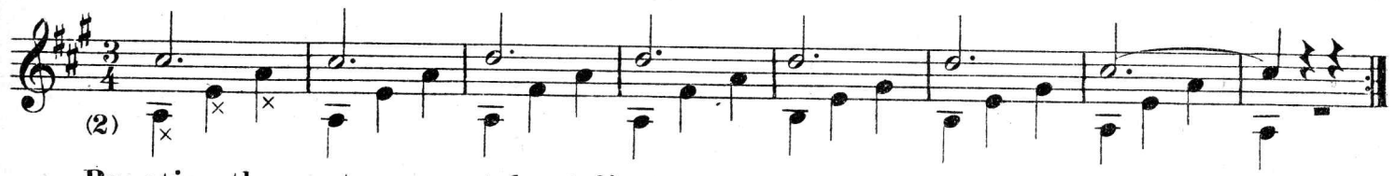
N. S. L.

Grave mente.



THE TREMOLO, WITH AN ACCOMPANIMENT,

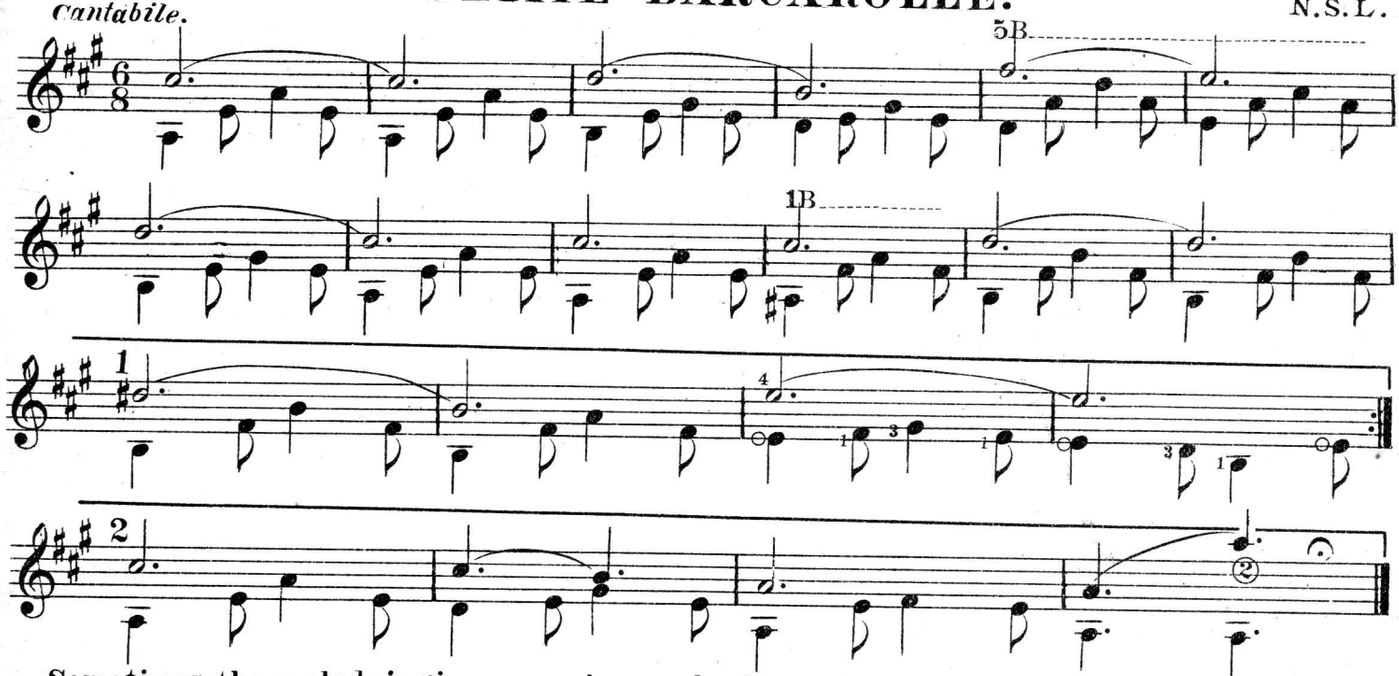
Gives one of the most beautiful effects obtainable on the banjo.
Notes with stems turned up are to be played tremolo.
" " " " down " " " picked with the thumb.

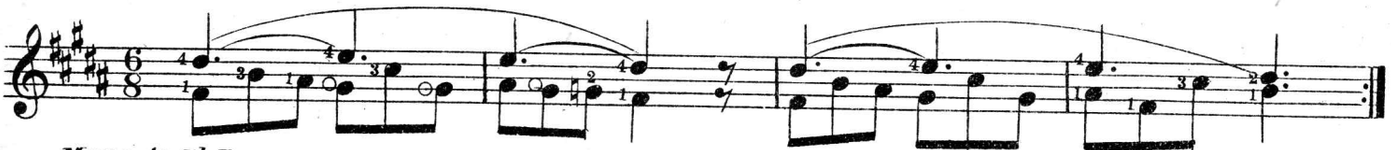
(1) *Trem.*

(2)

Practice the parts separately at first; play the accompaniment lightly.

PETITE BARCAROLLE.

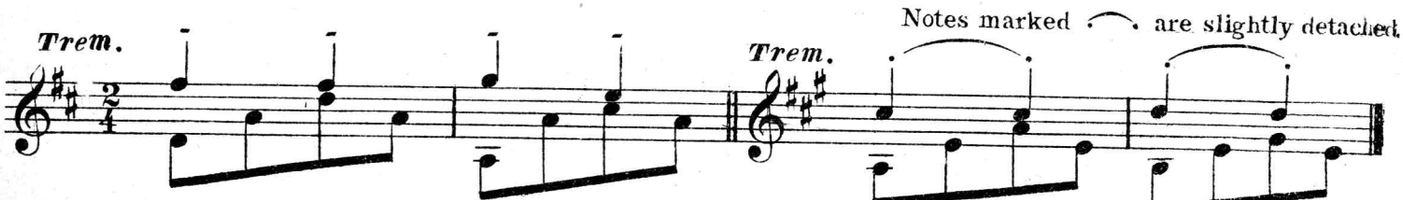
N.S.L.

Cantabile.

Sometimes the melody is given as a bass solo; in such cases the thumb must make that part prominent, while the tremolo serves as an obligato.

EXAMPLE.

Marcato Il Basso.

THE TENUTO.

A short horizontal line placed over a note signifies that it must be sustained to its fullest value. It is the very opposite of staccato.

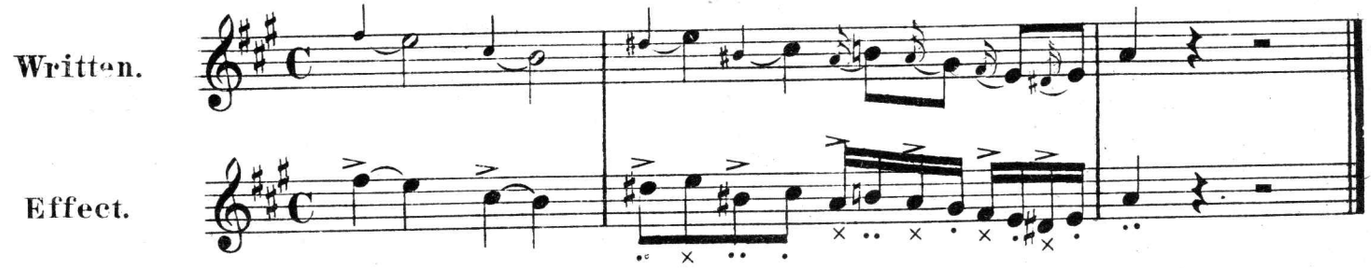
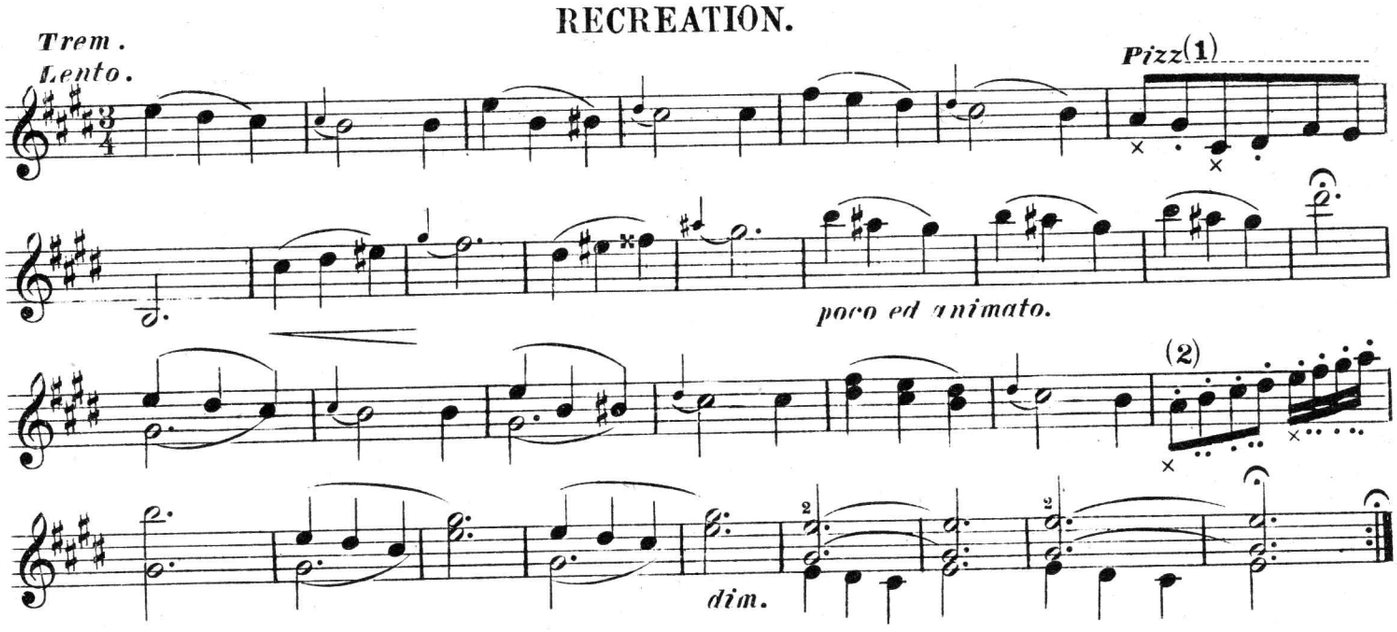
Notes marked ⌒ are slightly detached

(1) The author prefers this abbreviation instead of Tr~ to trill, which means something quite different.

(2) The thumb and finger begin exactly together; the finger starting on an up stroke, i.e. towards the thumb.

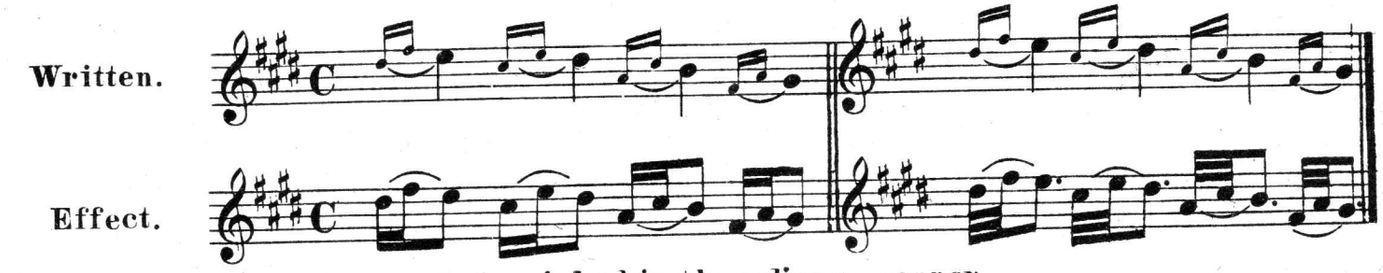
MUSICAL EMBELLISHMENTS OR GRACE NOTES.

Grace notes are used to give variety to a composition. The appoggiatura, the mordente, the turn, the trill and the cadenza are the graces most in use.

The appoggiatura is a small note placed before a principal note; it requires more accent than the latter. The appoggiatura takes from the principal note one half its value. If placed before a dotted note, it takes one or two thirds of its value.

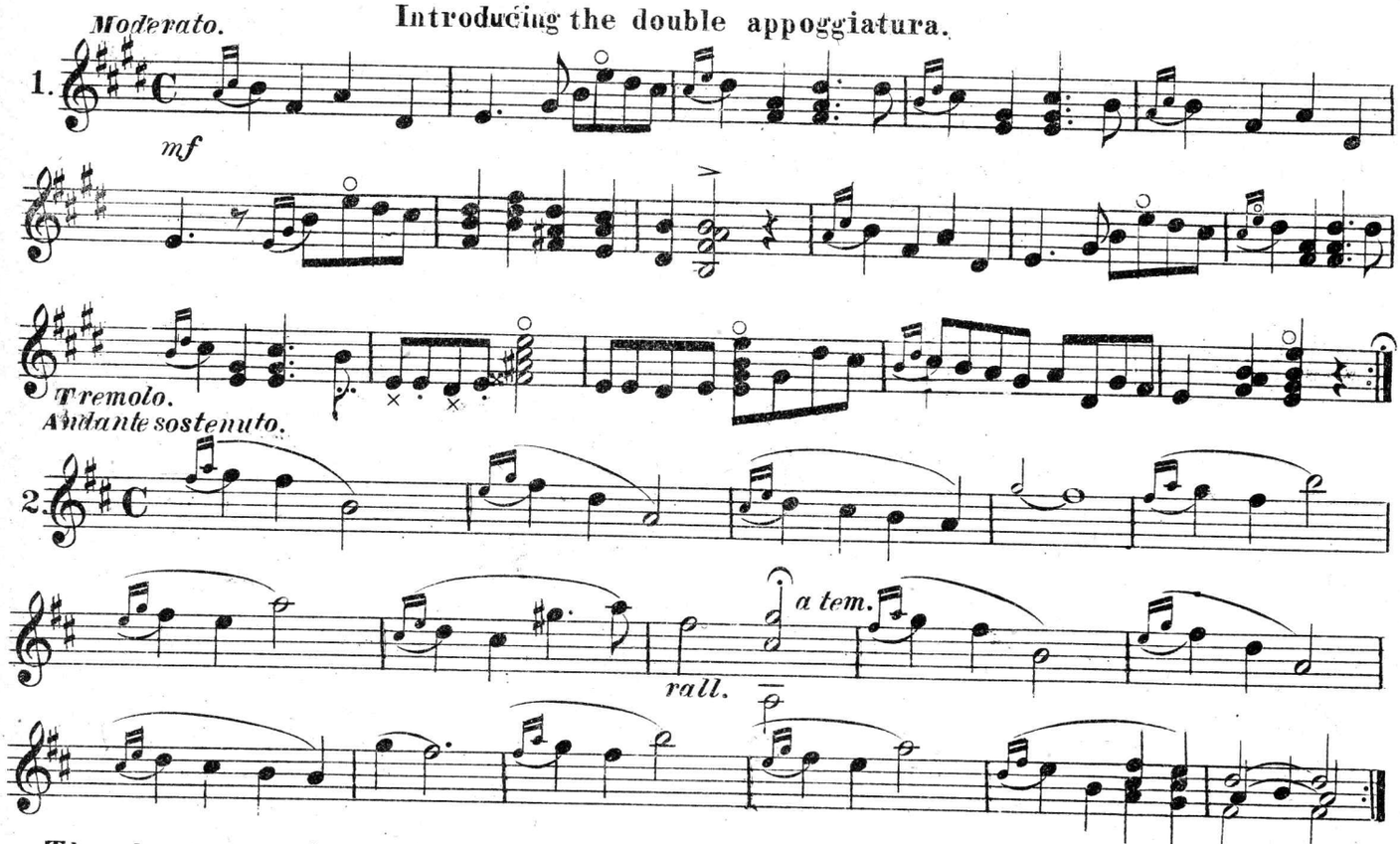
EXAMPLE

RECREATION.

The double appoggiatura consists of two notes one of which is placed a degree below, the other a degree above the principal note. This is performed with more or less rapidity as shown in the following.

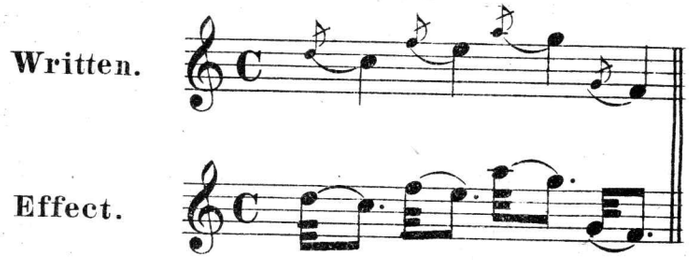
EXAMPLE.

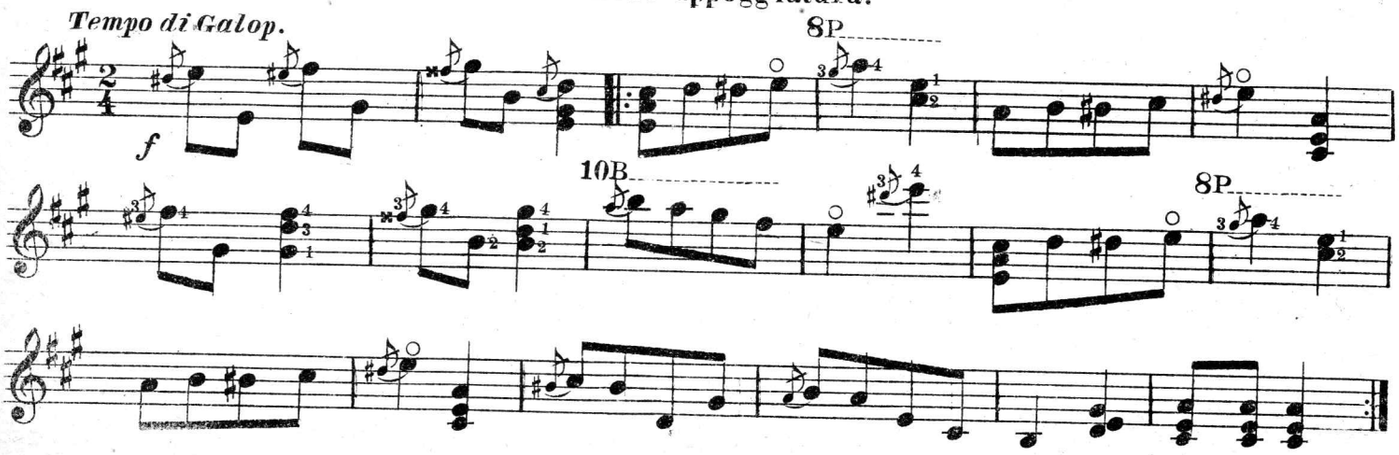


(1) Pizzicato; these notes are to be picked in the ordinary manner.
(2) Sometimes dots are placed above the notes to be picked; this is a sign of staccato.

RECREATIONS.

Introducing the double appoggiatura.

The short appoggiatura is played quickly. It is represented by a small eighth note the stem of which is crossed by an oblique line (𝅘𝅥𝅯).

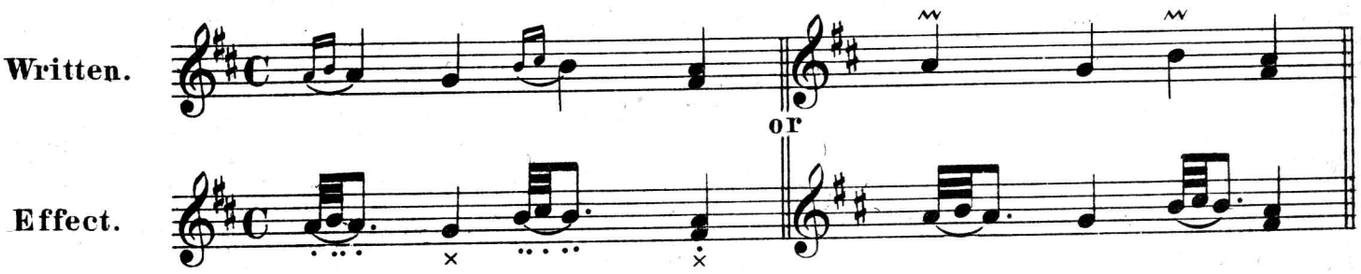
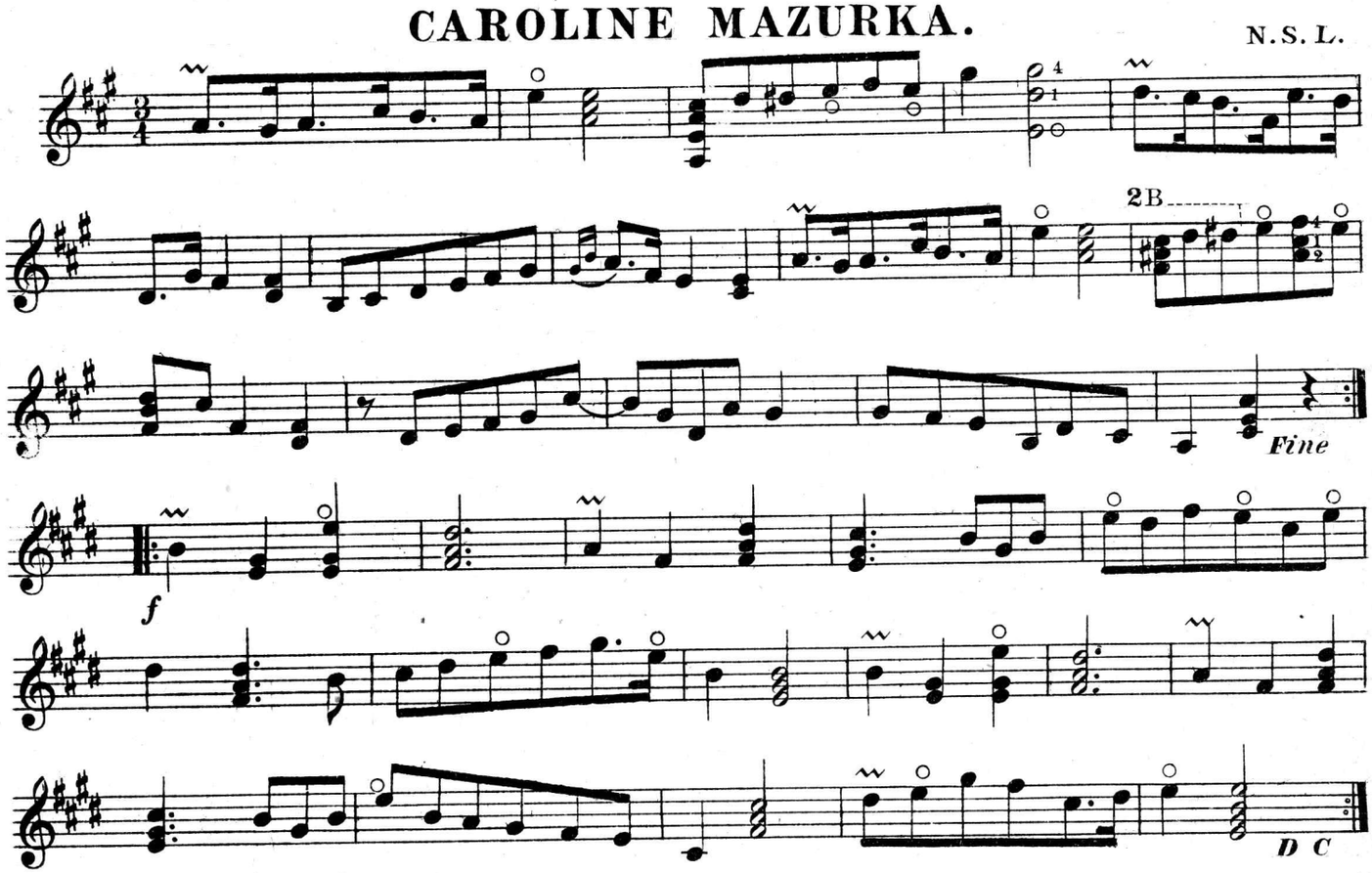
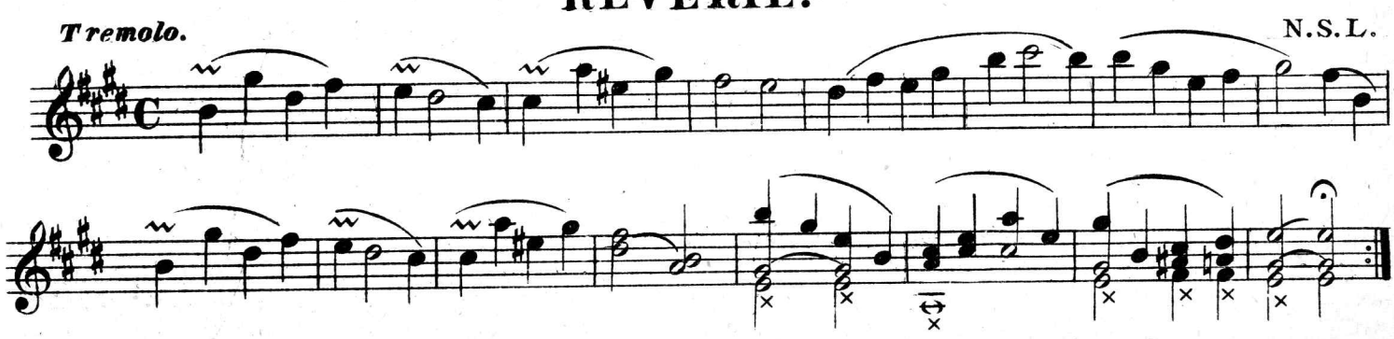
EXAMPLE.

EXERCISE.

For the short appoggiatura.

THE MORDENTE OR STRESS.

The mordente consists of two consecutive notes played rapidly. The first is the same as the principal note; the second is a degree above the principal note.

It is represented by this sign ~ and borrows its value from the principal note.

(Notice the difference between the mordente and the double appoggiatura.)

EXAMPLE.

CAROLINE MAZURKA.

REVERIE.

THE TURN, OR GRUPPETTO.

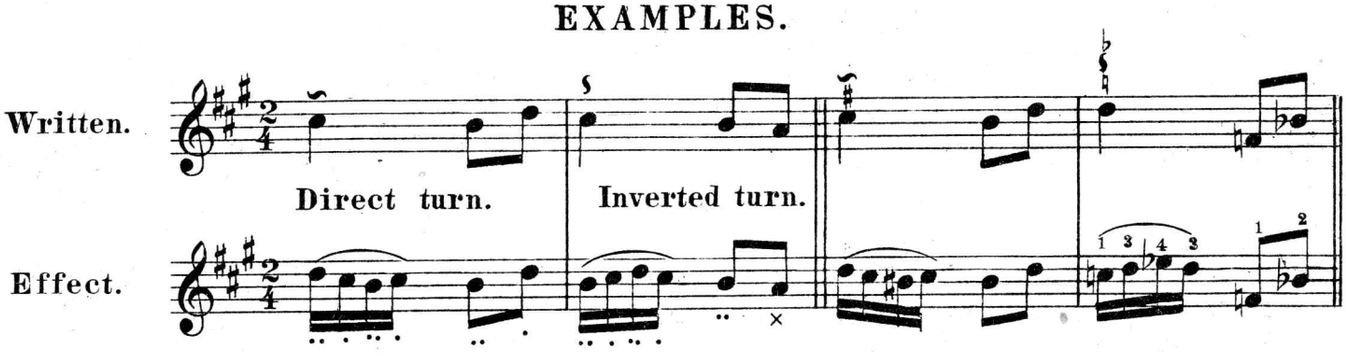
The turn is a group of three or four consecutive notes either preceding or following the principal note; it may be written in small notes or expressed by the sign (∽), and borrows its time from the principal note.

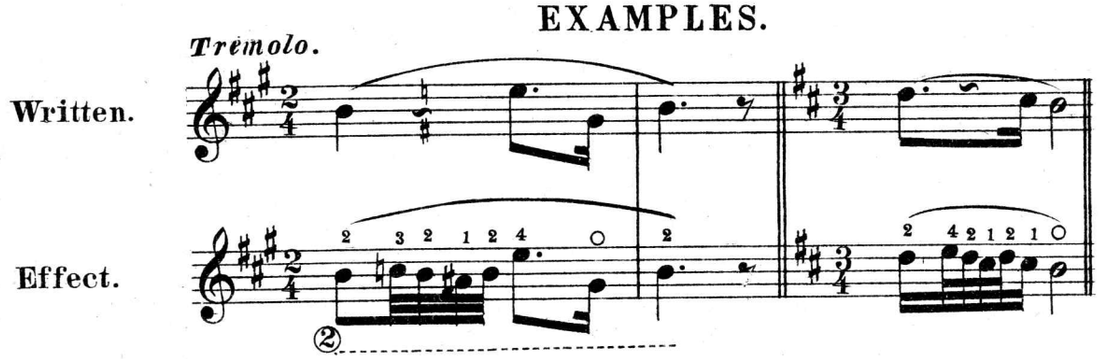
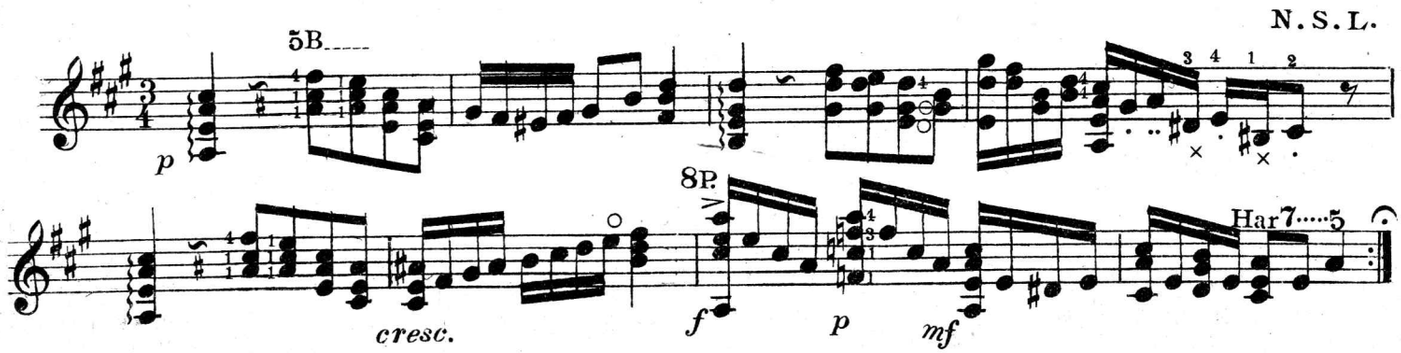
The turn may be either direct or inverted.

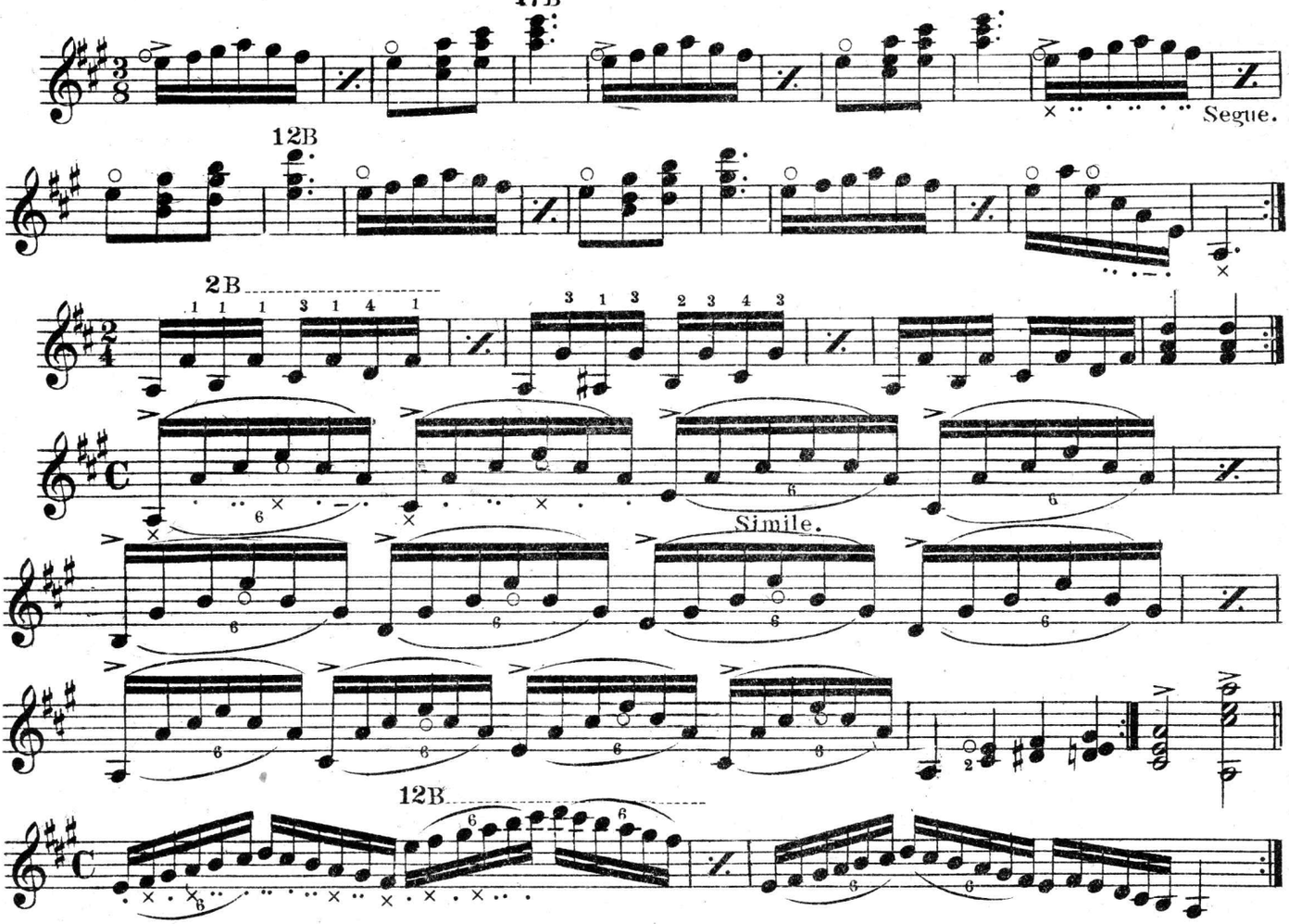
A direct turn consists of three notes, beginning with the note above and ending on the principal note.

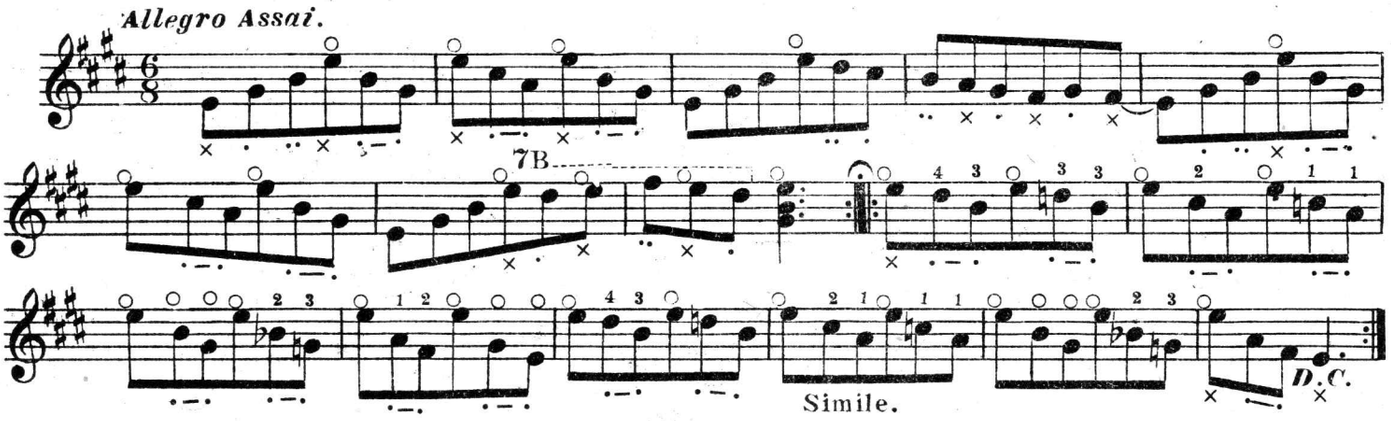
An inverted turn consists of three notes, beginning with the note below and ending on the principal note.

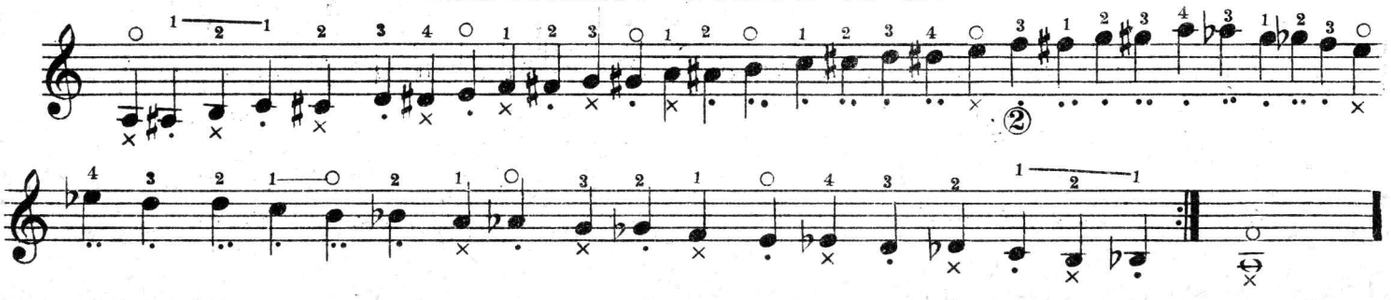
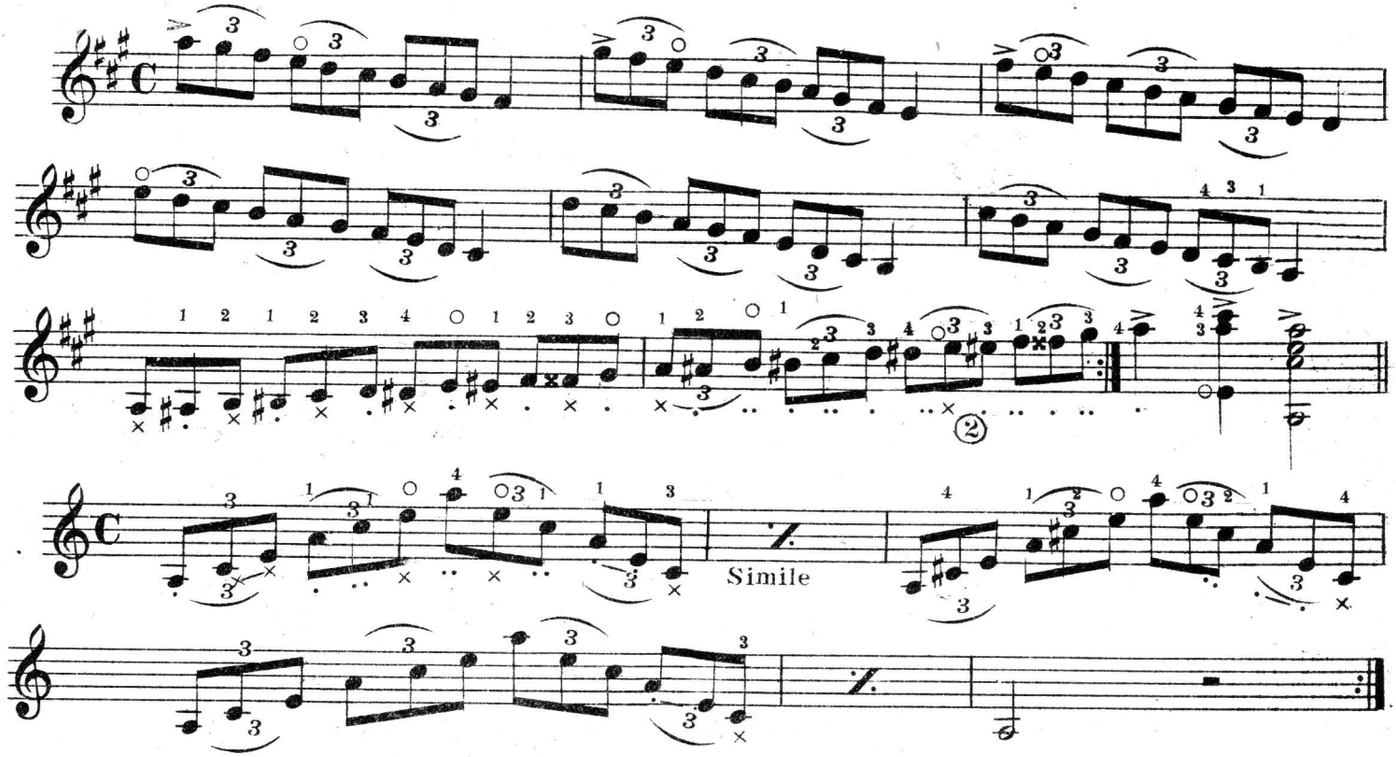
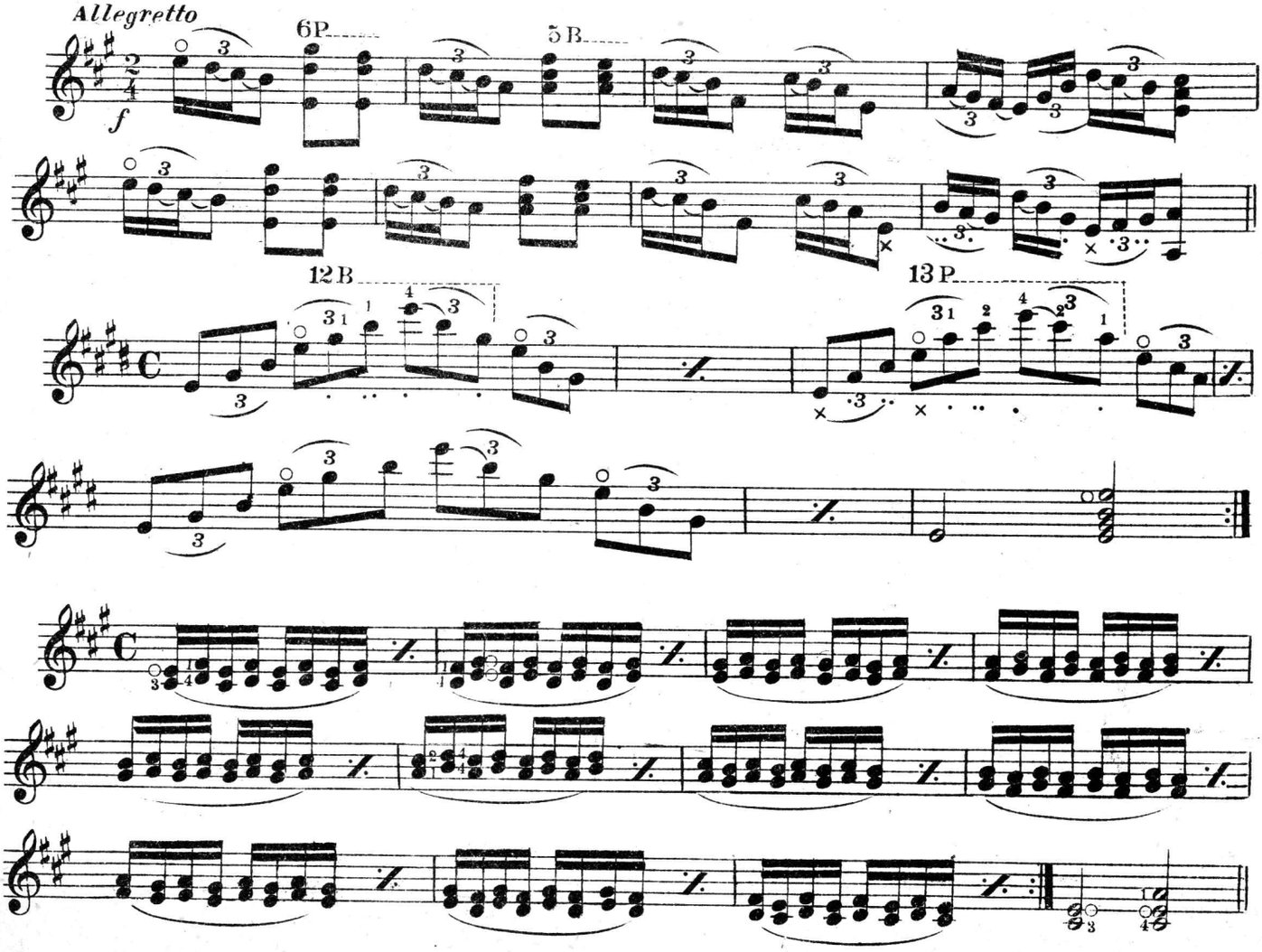
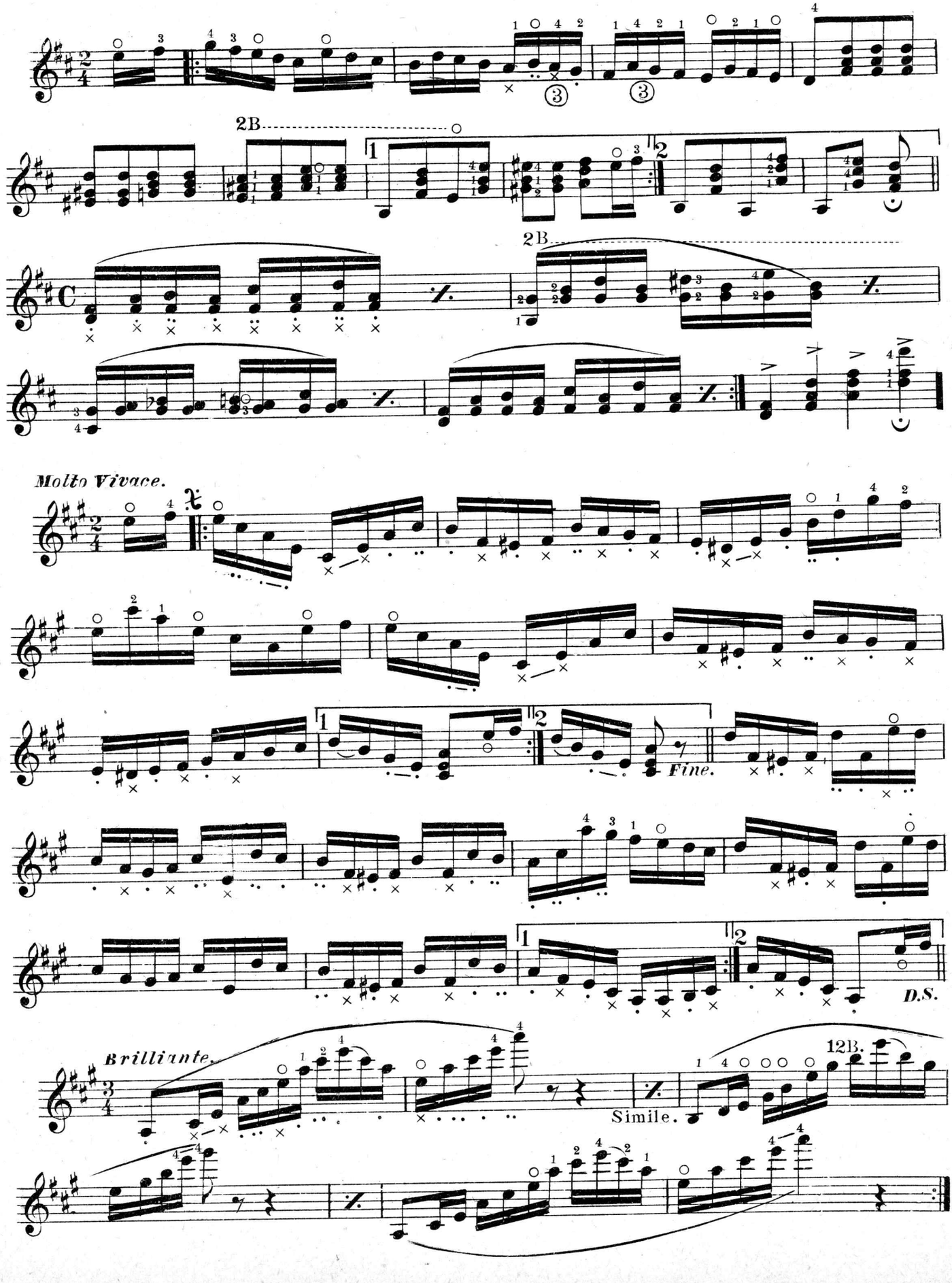
If a sharp, flat, or natural, is placed over the turn, it shows that the highest note is to be played sharp, flat, or natural, as the case may be; and if under, the lowest note is to be similarly treated.

EXAMPLES.

When the sign is placed between two notes, the turn is played before the second note and borrows its time from the first; it is then composed of four notes.

EXAMPLES.

REGRETS.

TECHNICAL EXERCISES.

For advanced players.

SOUNDS FROM IRELAND.



CHROMATIC SCALE OF A.

EXERCISE FOR THE SNAP SLUR.

2B
1
2
2B
C
Molto Vivace.
Fine.
D.S.
Brilliante.
12B.
Simile.

BANJO SOLI.

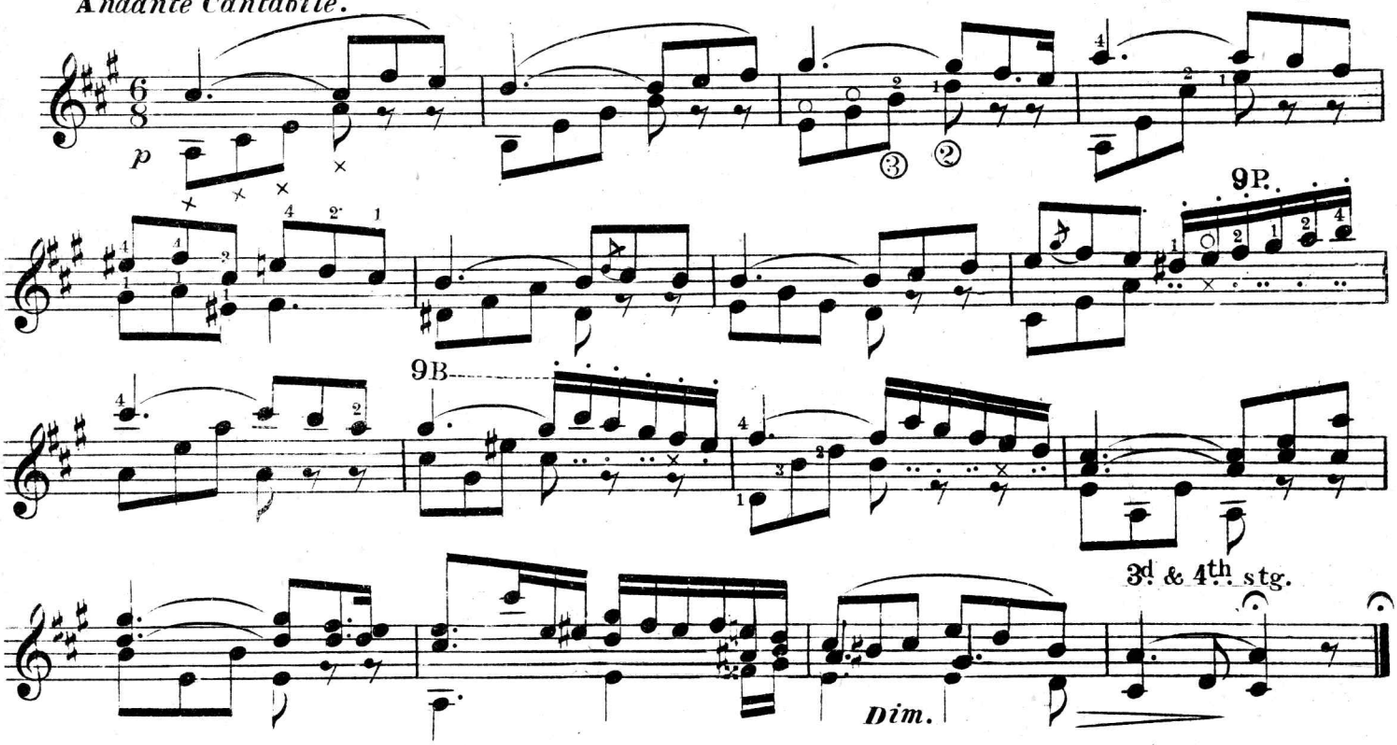
NOCTURNE.

IMMER.

Arr. by N.S. Lagatree.

Tremolo.

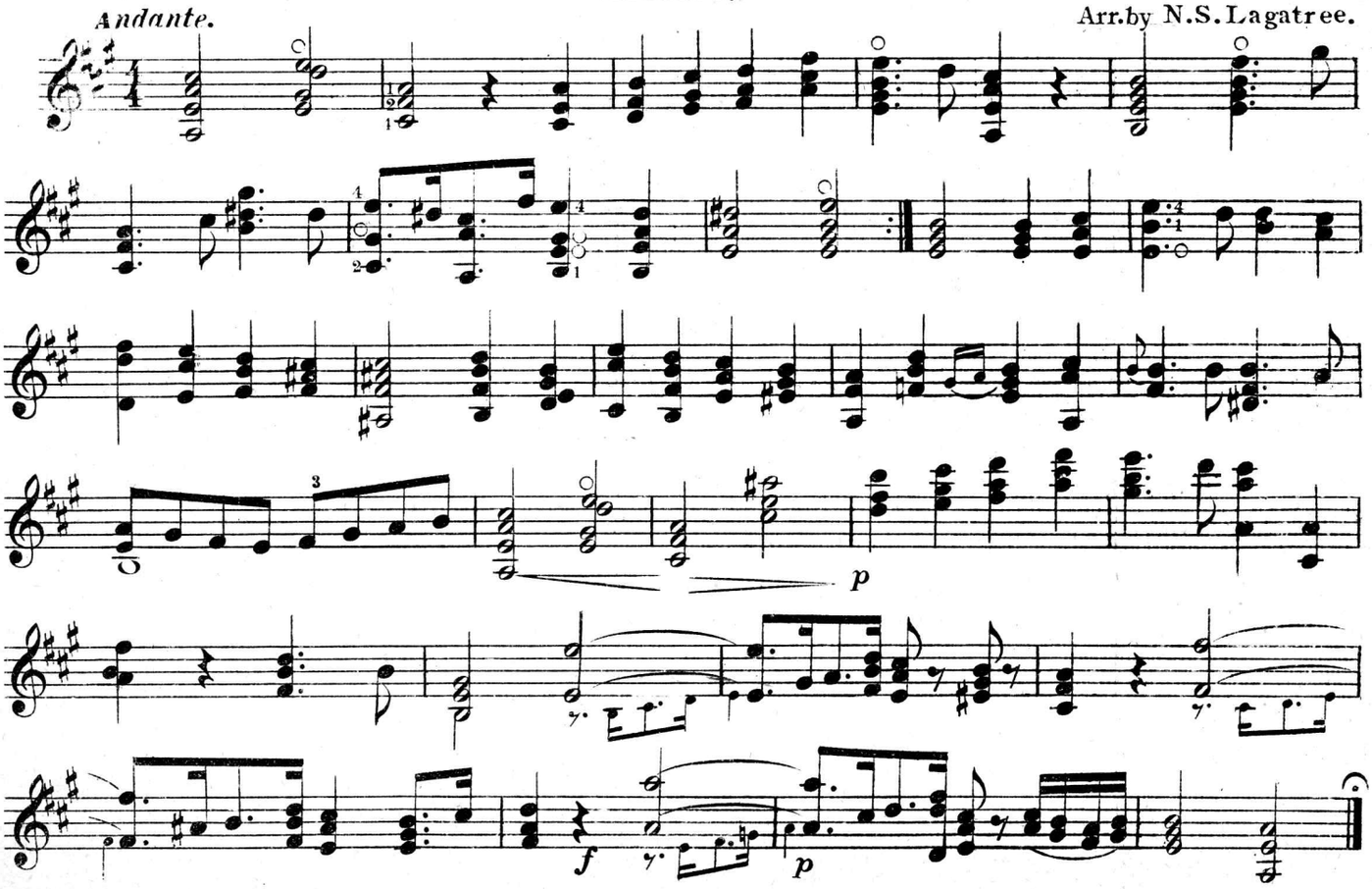
Andante Cantabile.



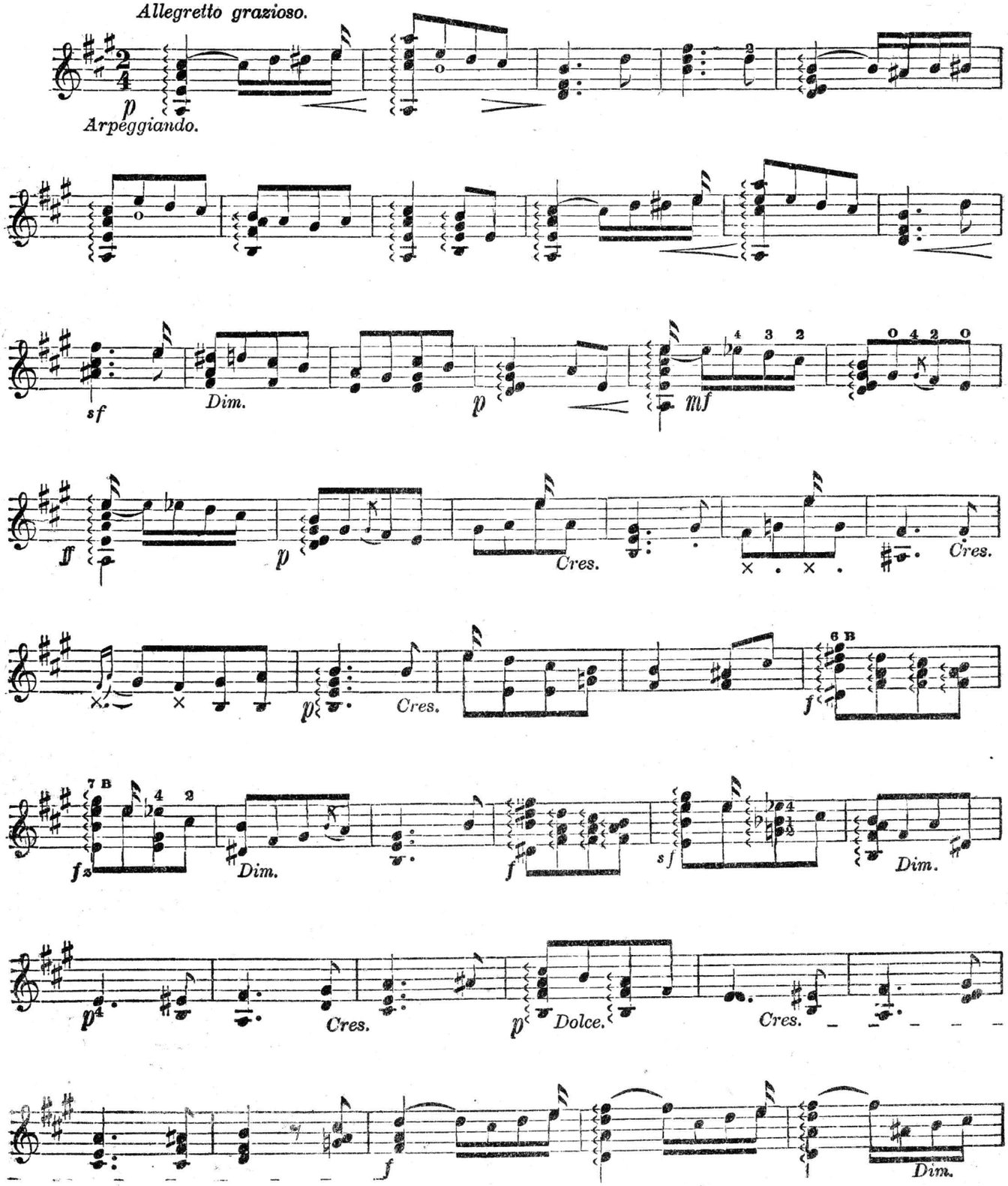
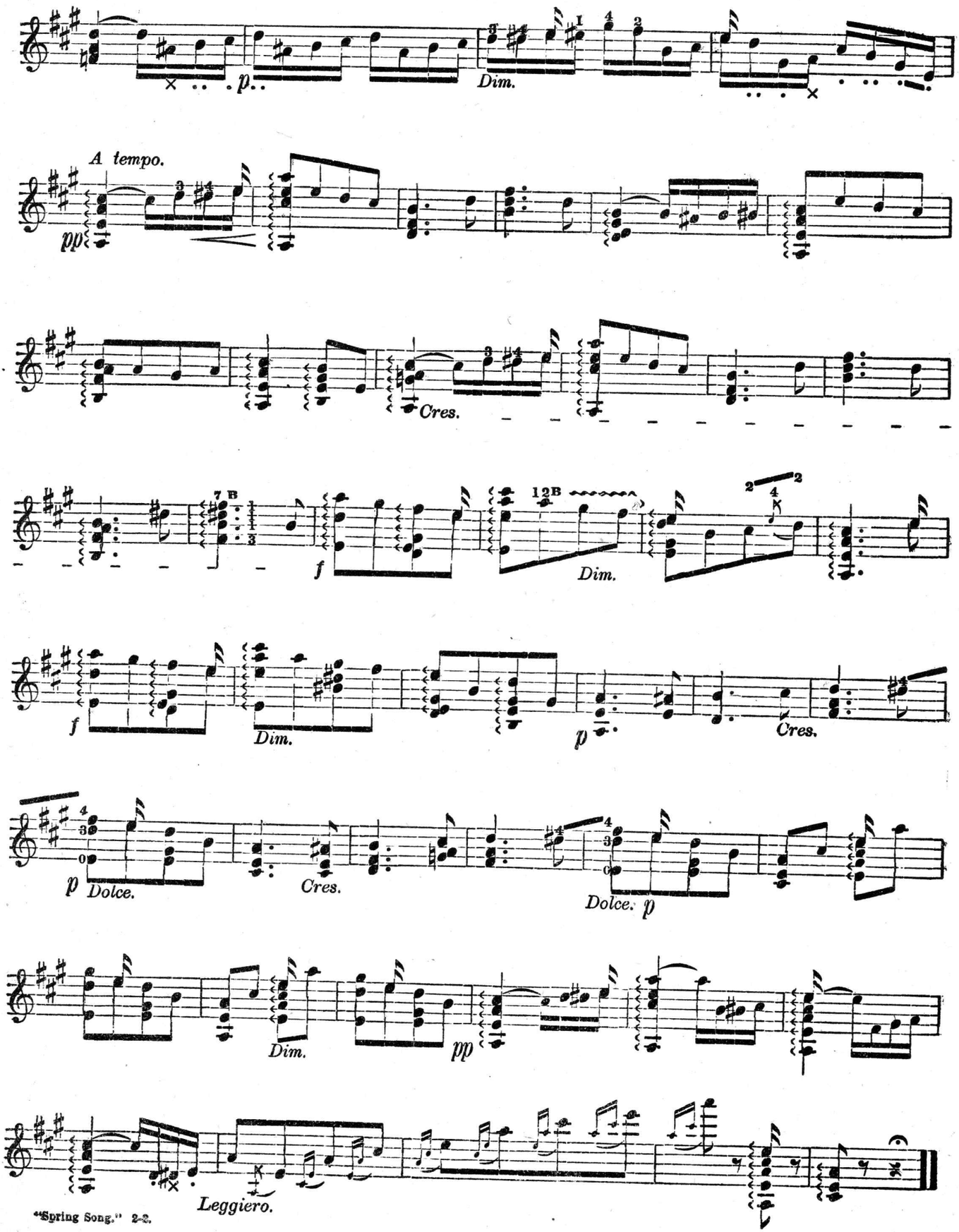
MARCH FROM THE MAGIC FLUTE.

(Mozart.)

Andante.

Arr. by N.S. Lagatree.

"SPRING SONG."

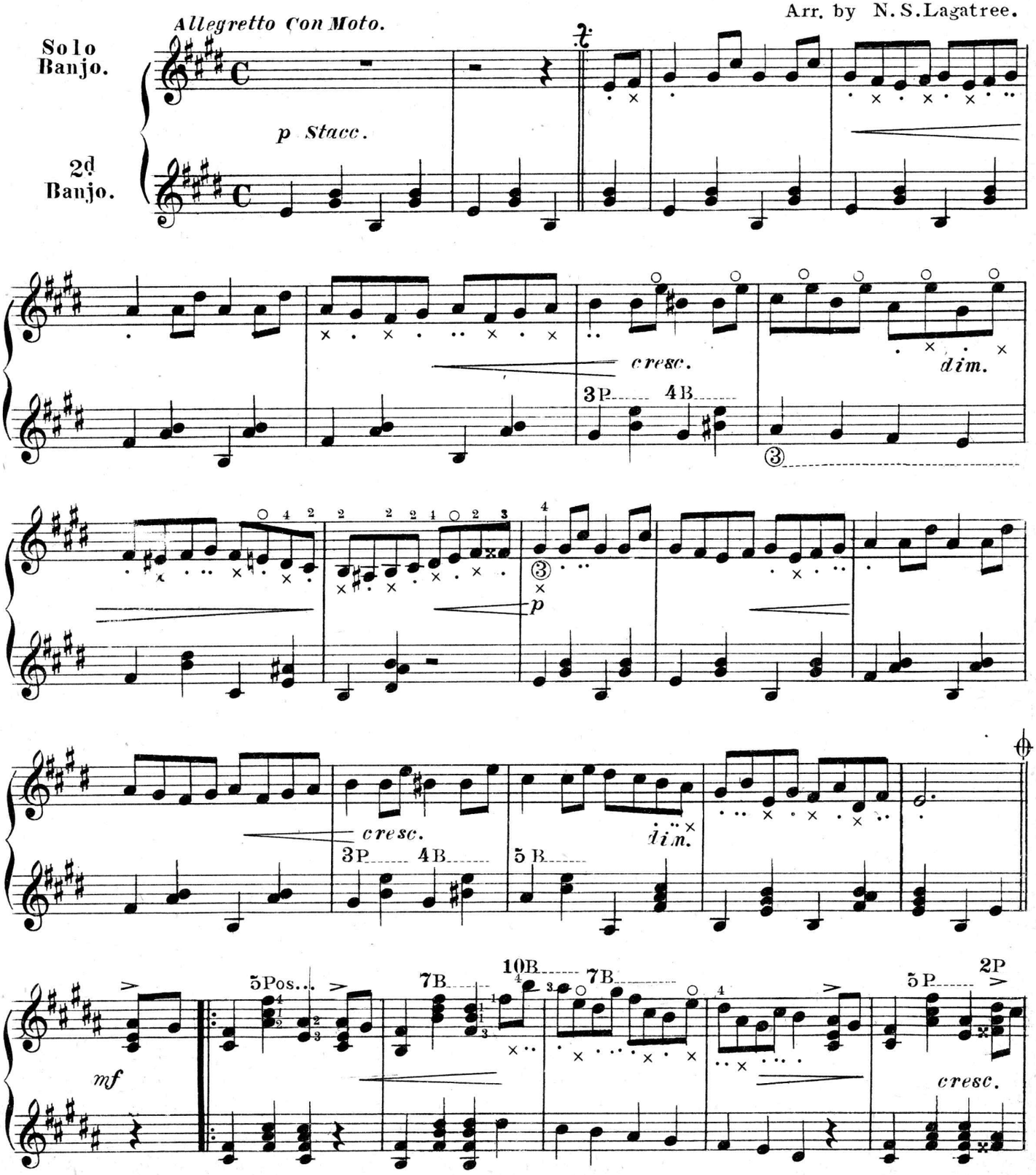
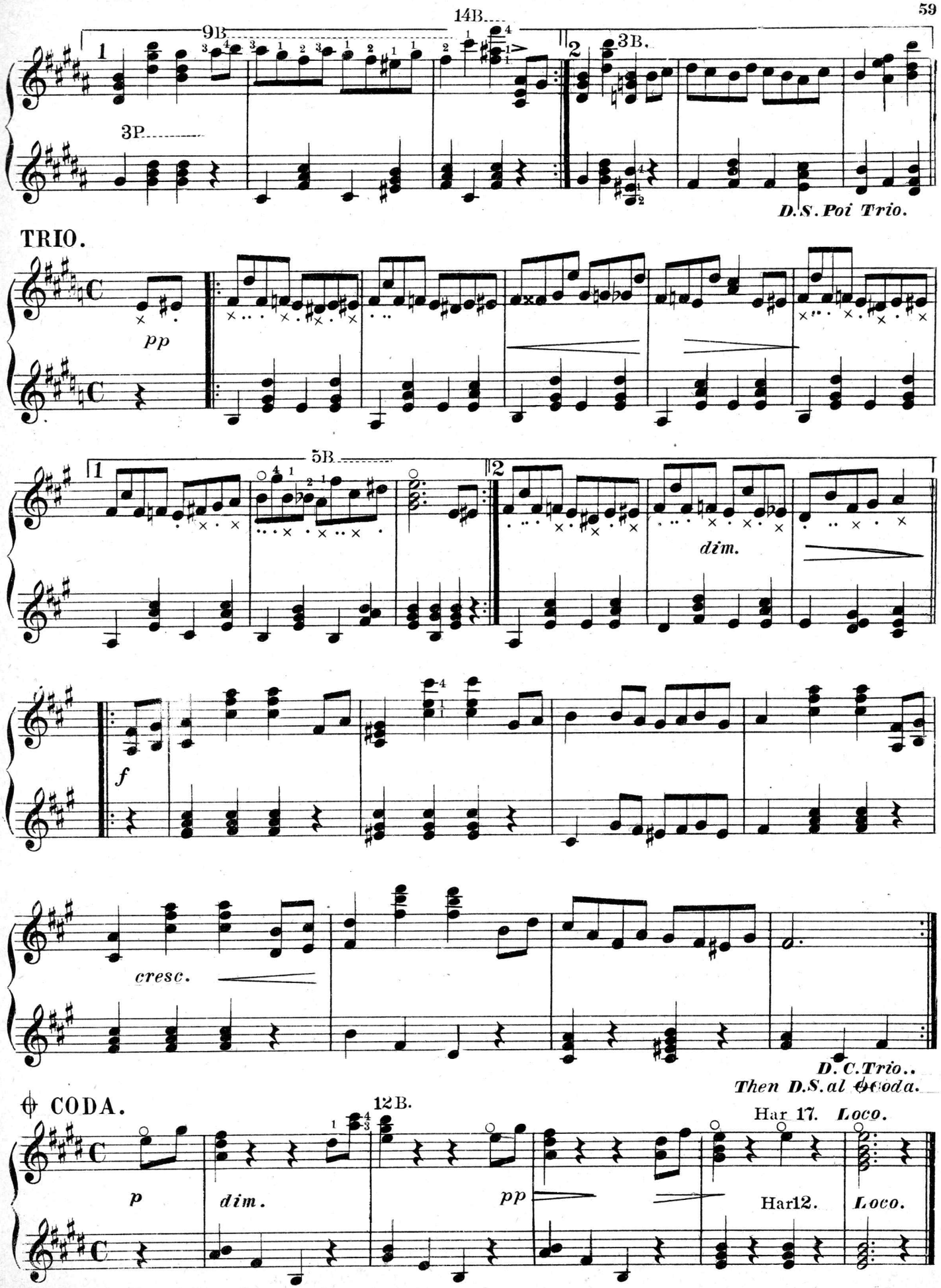
BANJO SOLO.

MENDELSSOHN. Arr. by N. S. LAGATREE.

Copyright, 1899, by N. S. Lagatree.

"Spring Song." 2-2.

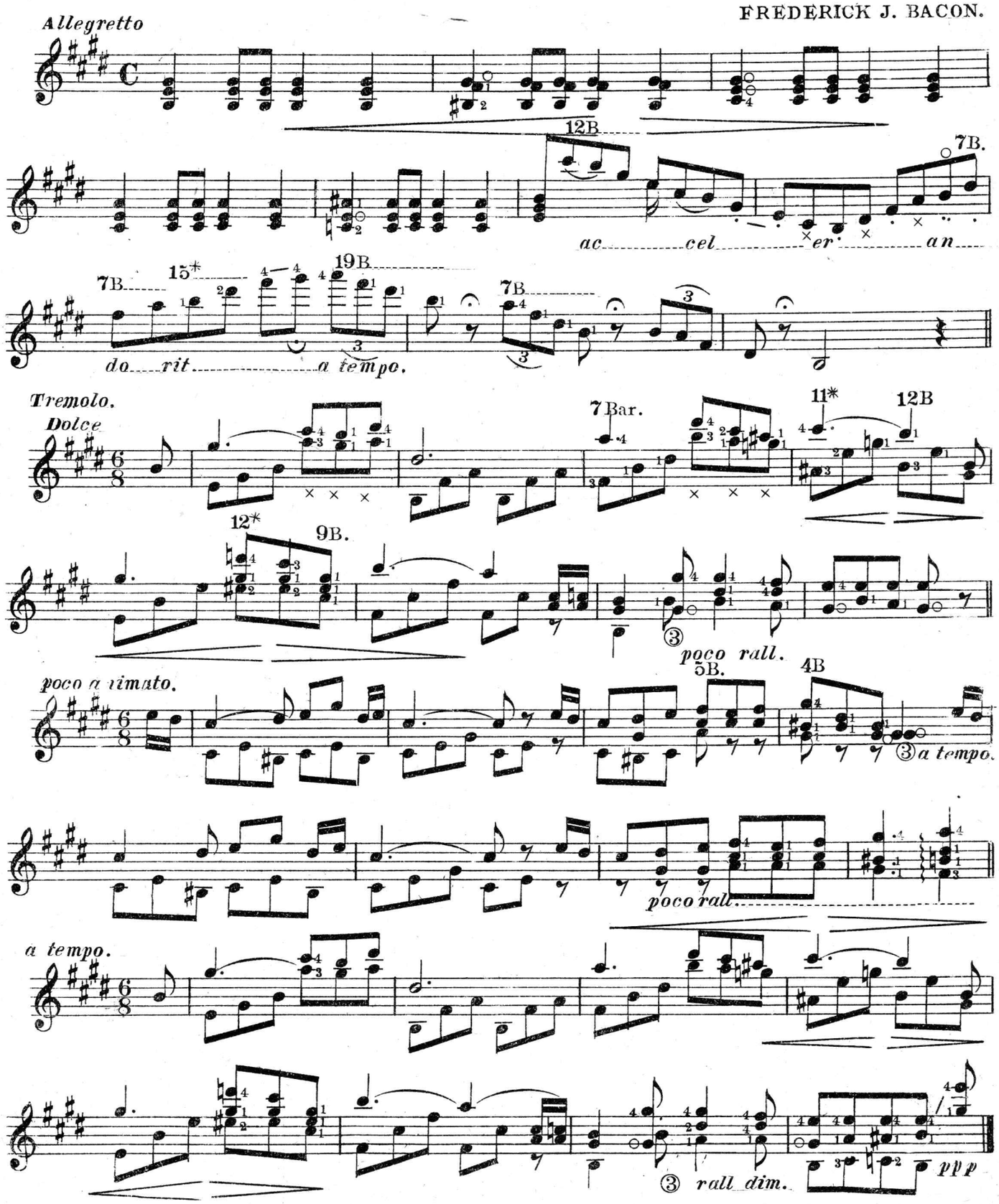
LOIN DU BAL WALTZ (Gillet), Banjo and Piano, 60 cts

LE SECRET.

INTERMEZZO PIZZICATO.

LEONARD GAUTIER.
Arr. by N. S. Lagatree.

14B.
9B.
1
2
3B.
3P.
D.S. Poi Trio.
TRIO.
pp
5B.
dim.
f
cresc.
D. C. Trio..
Then D.S. al Coda.
CODA.
12B.
Har 17.
Loco.
p
dim.
pp
Har12.
Loco.

ROMANCE.

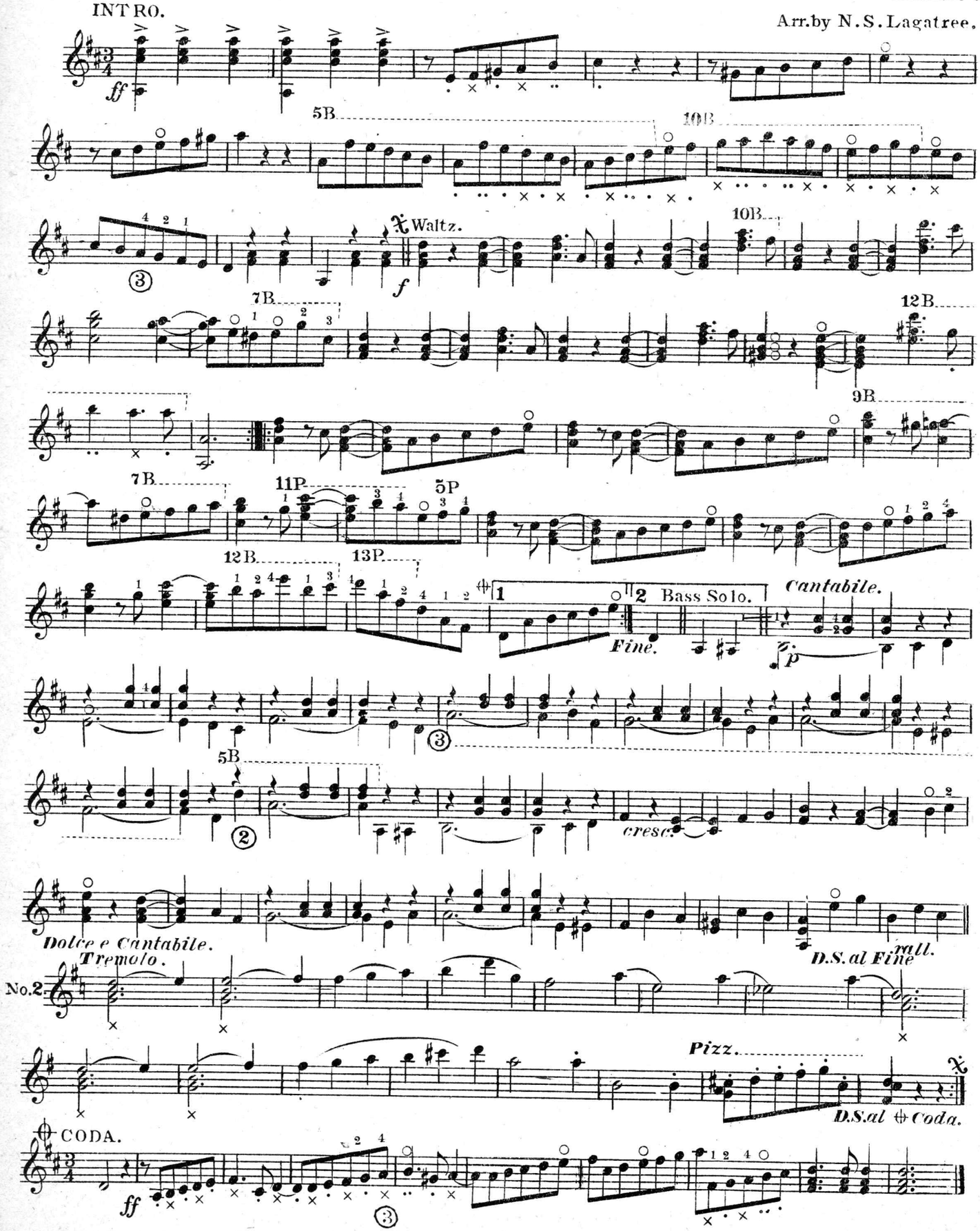
FREDERICK J. BACON.

Notes with stems turned down are picked with thumb; others tremolo.

WALTZ AND CHORUS FROM FAUST.

BANJO.

GOUNOD.

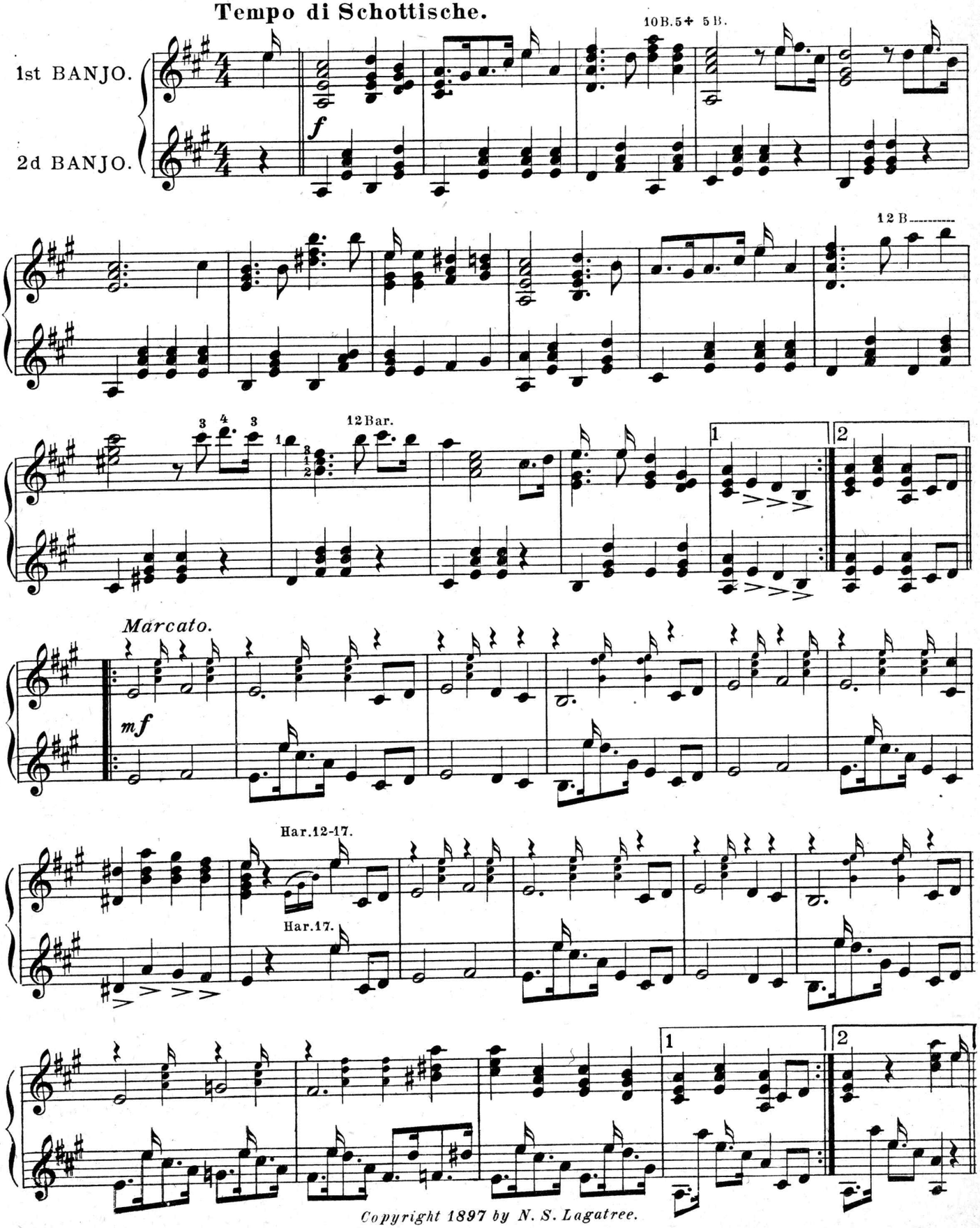
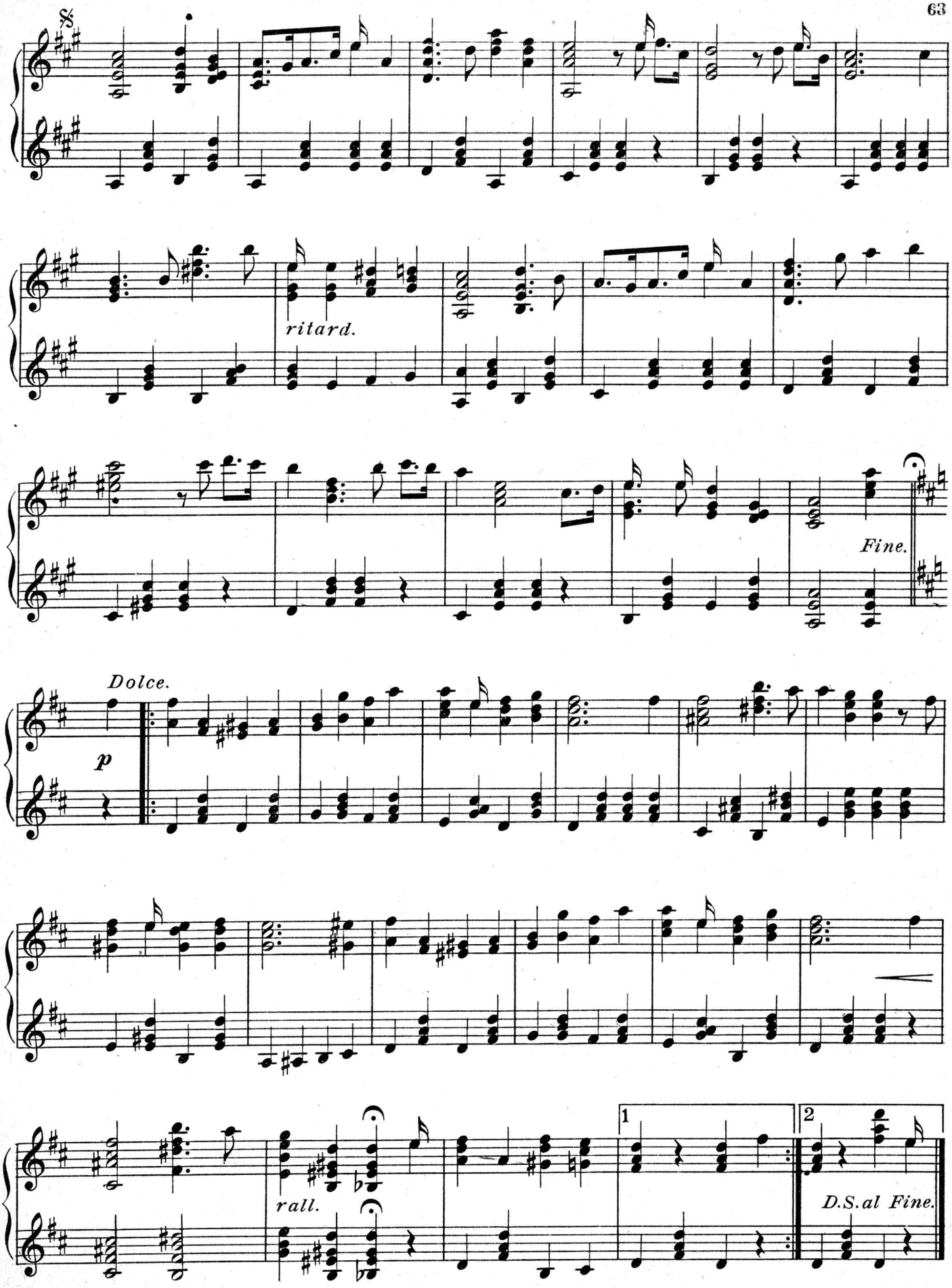
Arr.by N.S.Lagatree.

INTRO.

Piano Acc. 30¢

To Mr. L. D. Burford Toledo, Ohio.

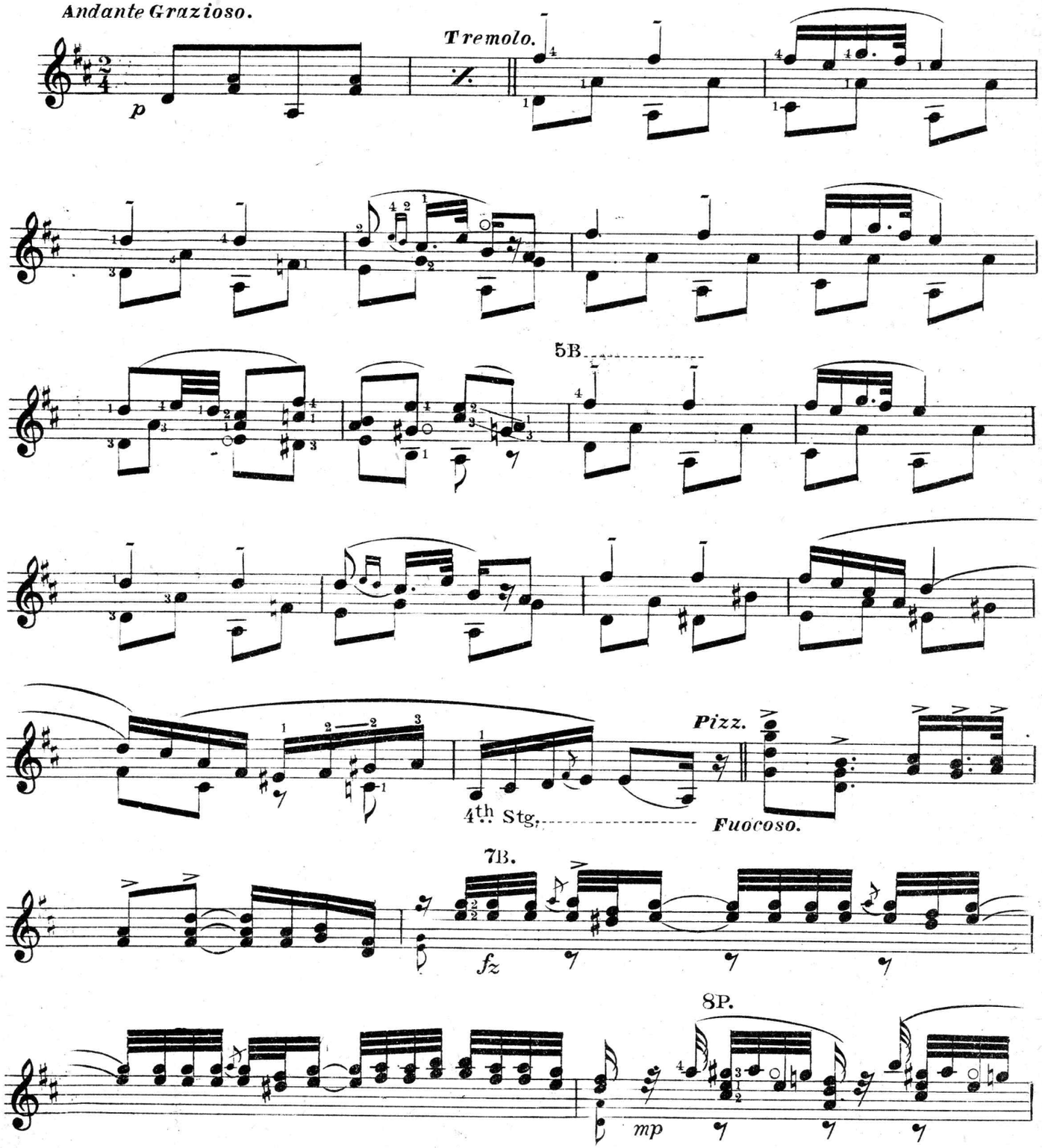
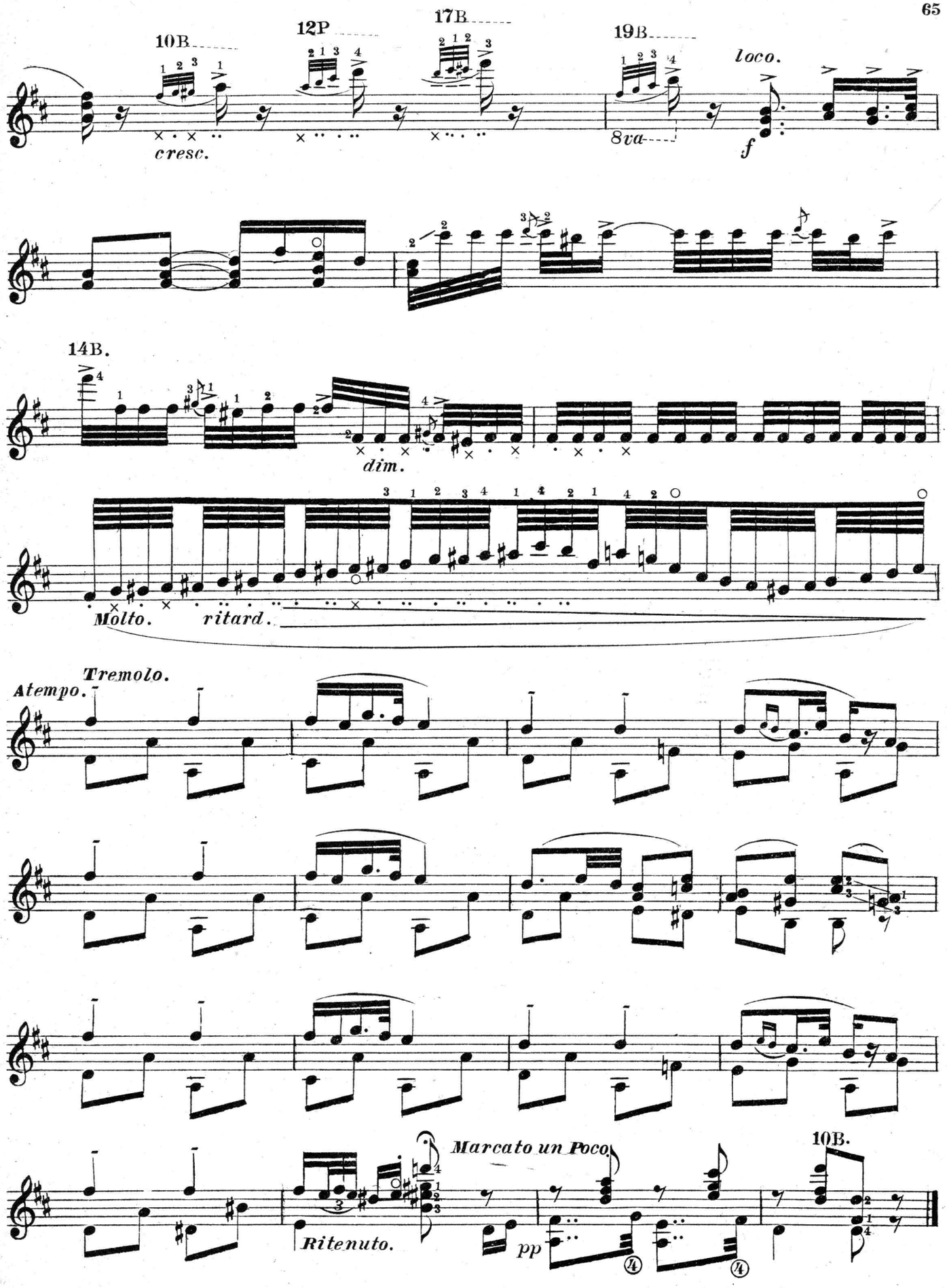
THE LOKAH SCHOTTISCHE.

N. S. LAGATREE.

Tempo di Schottische.

Copyright 1897 by N. S. Lagatree.

ritard.
Fine.
Dolce.
p
rall.
1
2
D.S.al Fine.

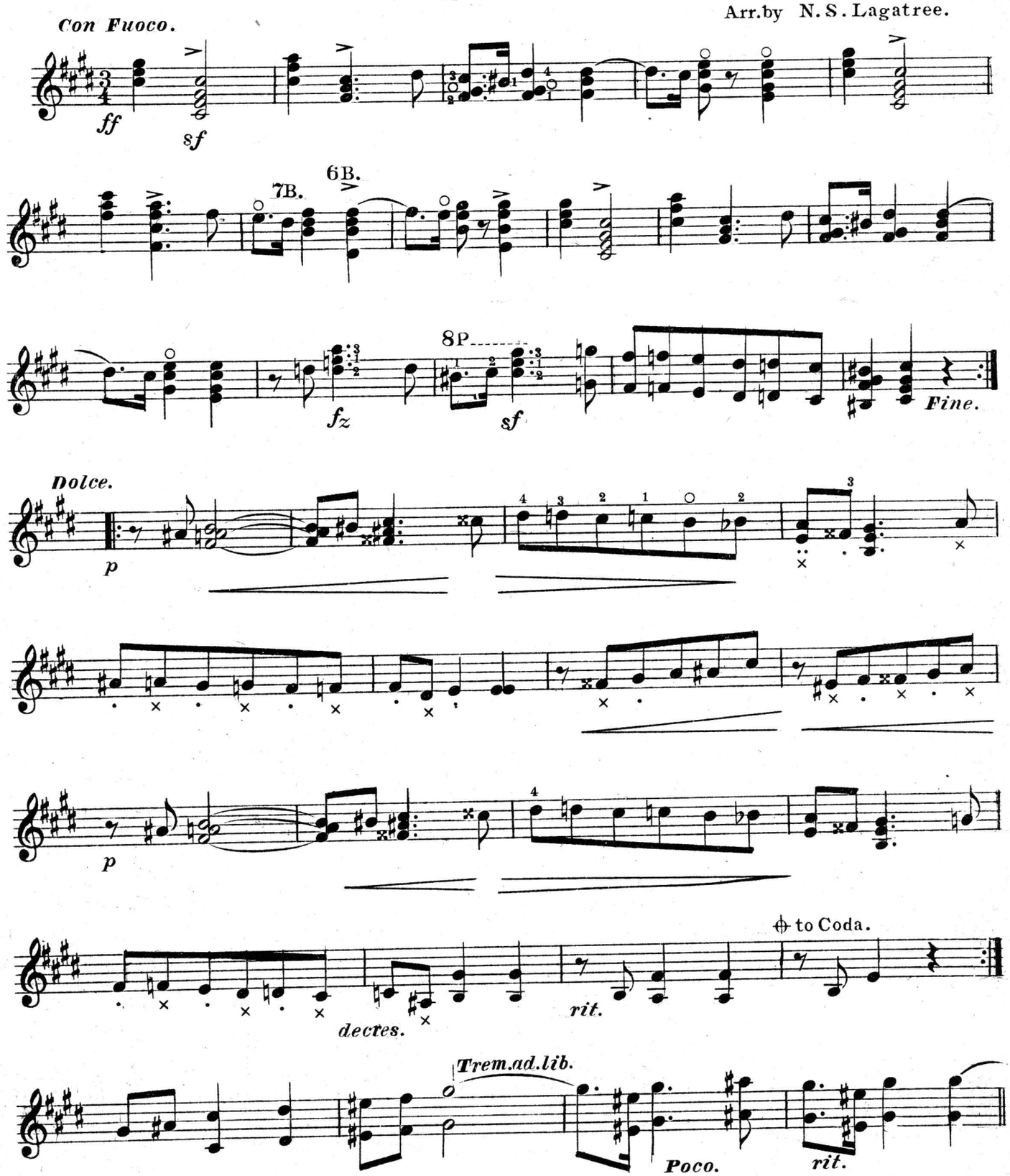
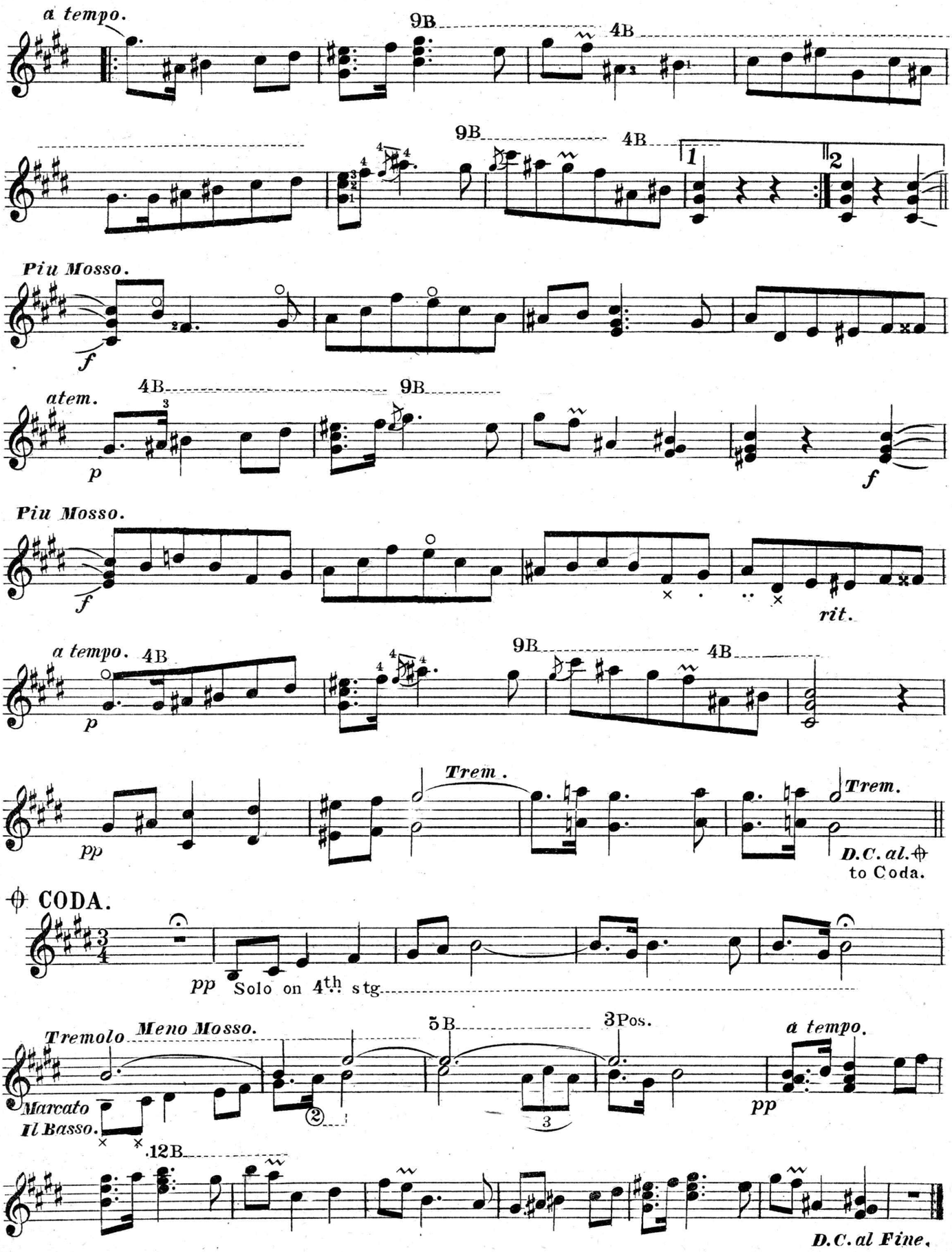
SERENATA.

(MORITZ MOSZKOWSKI.)

Arr. by N. S. Lagatree.

10B.
12P.
17B.
19B.
loco.
cresc.
8va
f
14B.
dim.
Molto. ritard.
Tremolo.
Atempo.
Marcato un Poco.
10B.
Ritenuto.
pp

POLISH DANCE.

XAVER SCHARWENKA.

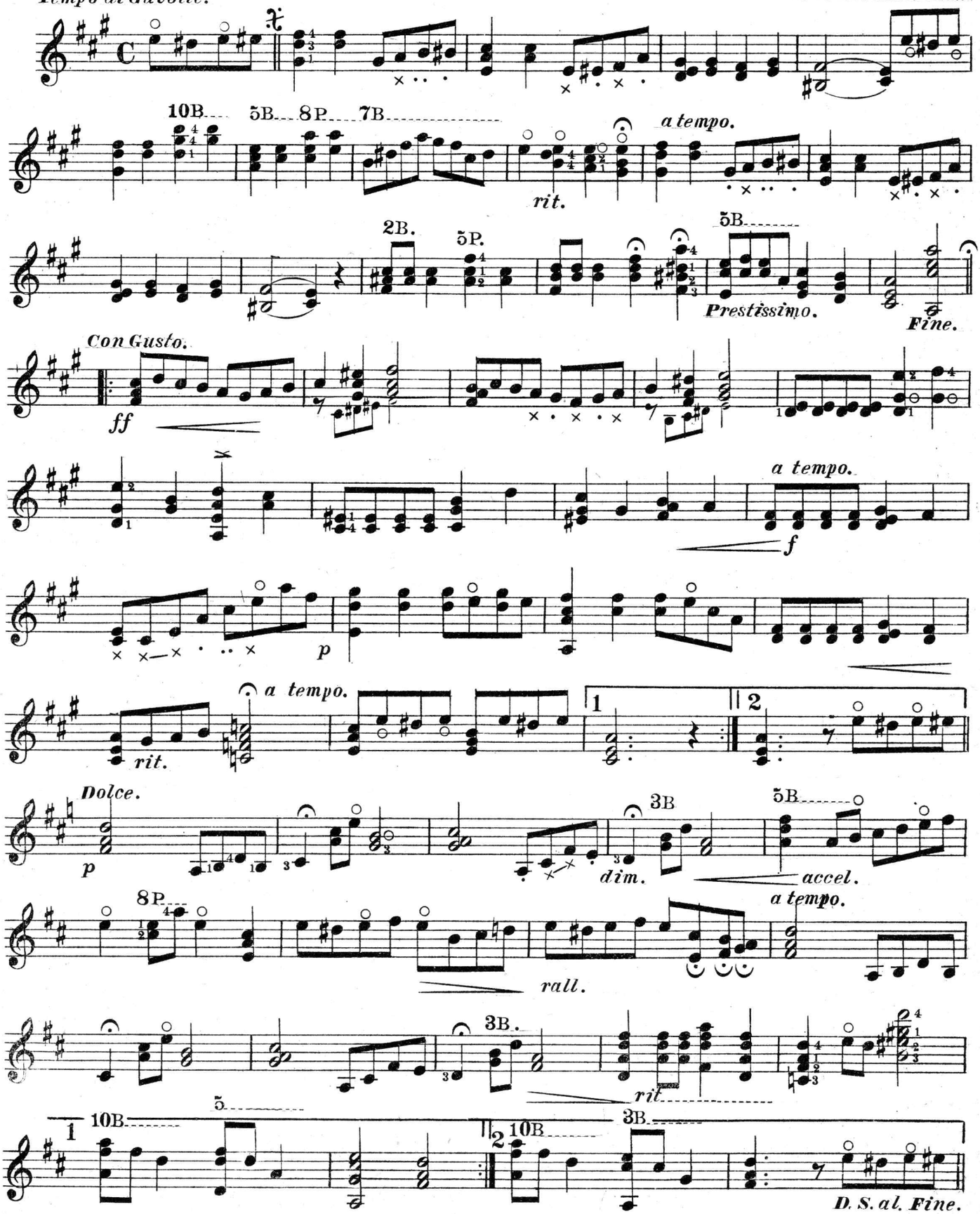
Arr.by N.S.Lagatree.

a tempo.
9B
4B
9B
4B
1
2
Piu Mosso.
f
atem.
4B
9B
p
f
Piu Mosso.
f
rit.
a tempo.
4B
p
9B
4B
Trem.
Trem.
pp
D.C. al. ⊕
to Coda.
⊕ CODA.
pp Solo on 4th stg.
Tremolo
Meno Mosso.
5B
3Pos.
a tempo.
Marcato
Il Basso.
pp
12B
D.C. al Fine.

CUPID'S VACATION.

BANJO.

(Scene De Ballet.)

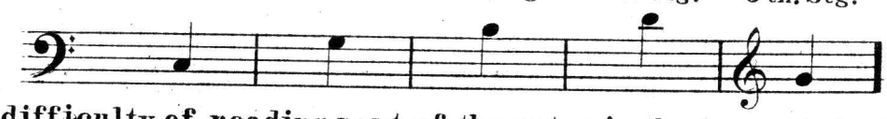
Tempo di Gavotte.

N. S. LAGATREE.

Piano Accompaniment 30 cts.

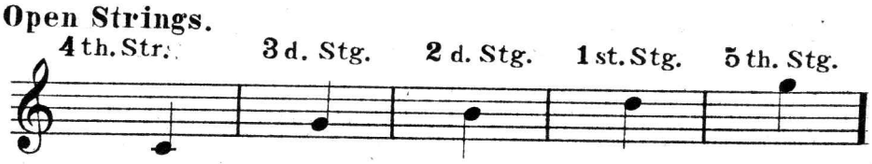
ENGLISH NOTATION.

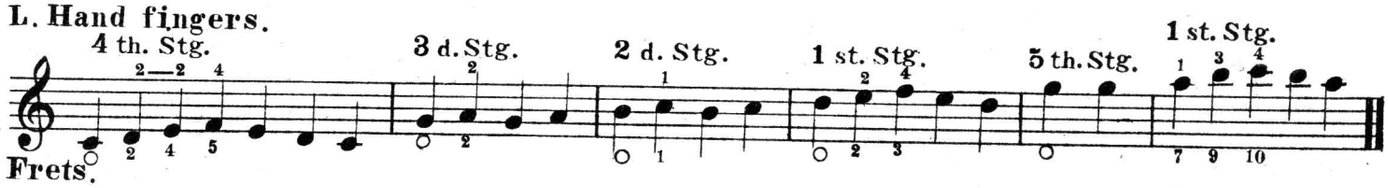
In the "English tuning" the strings produce the tones just as the notes appear when written, while in the American system the notes are transposed.

The strings are tuned to Piano or Organ as follows:

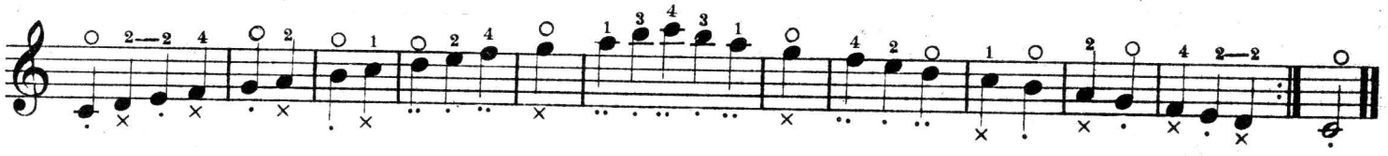


To avoid the difficulty of reading part of the notes in the bass clef, the music is written one octave higher than actual sound, thus:

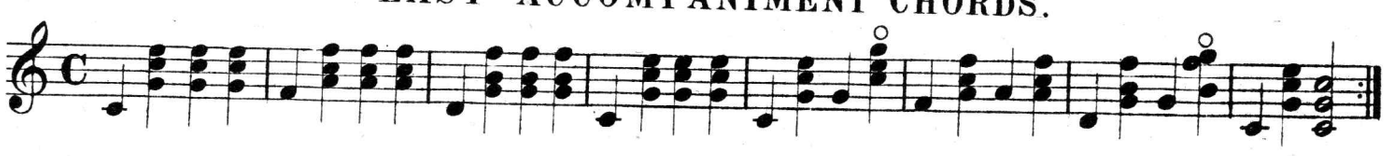


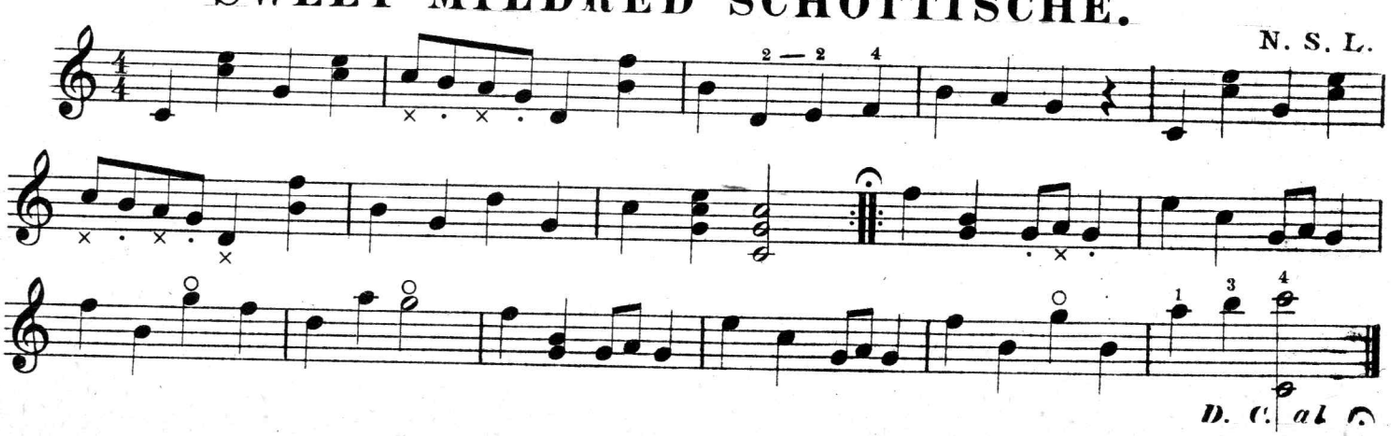


SCALE OF C MAJOR.

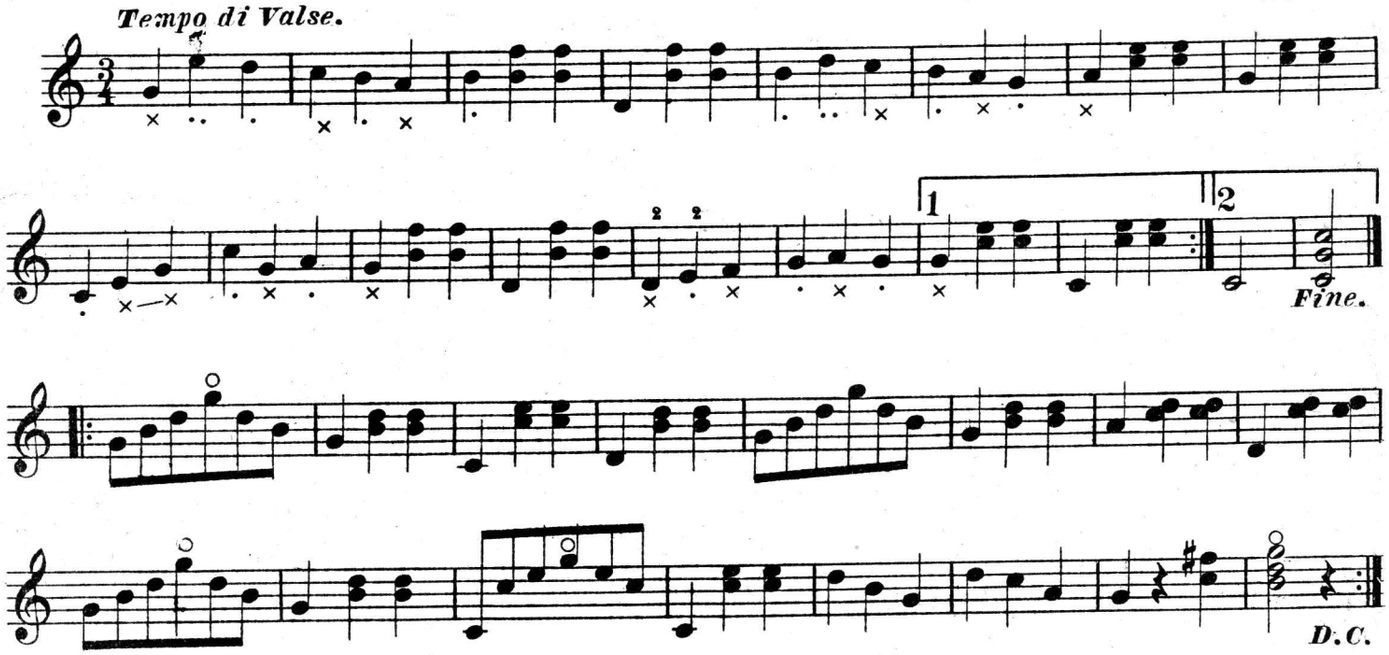


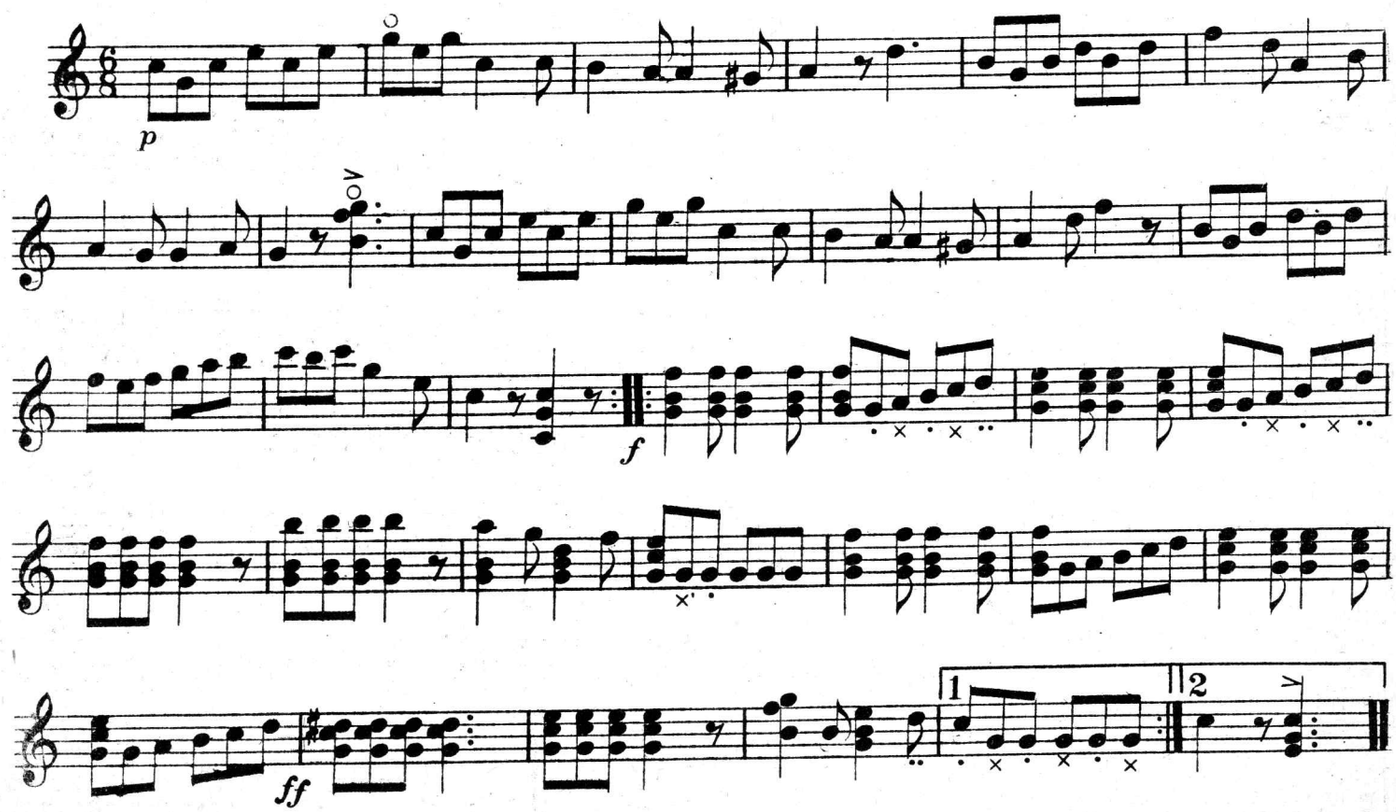
EXERCISE No I.

EASY ACCOMPANIMENT CHORDS.

SWEET MILDRED SCHOTTISCHE.



RHEA WALTZ.

N.S.L.

PARADE OF THE JOBBERNOWLS.

N.S.L.

MUSICAL DICTIONARY.

A, (*Italian*,) to.
ACCELERANDO, (*It.*) accelerating the movement.
ACCOMPANIMENT, a part added to a principal one by way of enhancing the effect of the composition.
ADAGIO, (*It.*) a very slow degree of movement.
ADAGISSIMO, (*It.*) extremely slow.
AD LIBITUM, (*Latin,*) at will, or discretion. This expression implies that the time of some particular passage is left to the pleasure of the performer; or that he is at liberty to introduce whatever embellishments his fancy may suggest.
AFFETUOSO, (*It.*) affectionate, tender.
AGITATO, CON AGITAZIONE, (*It.*) with agitation, anxiously.
AL, ALL', ALLA, (*It.*) to the; *sometimes*, in the style of.
ALLEGREMENTE, (*It.*) with quickness.
ALLEGRETTO, (*It.*) somewhat cheerful, but not so quick as *allegro*.
ALLEGRETTO SCHERZANDO, (*It.*) moderately playful and vivacious.
ALLEGREZZA, (*It.*) joy; as, *con allegrezza*, joyfully, animatedly.
ALLEGRISSIMO, (*It.*) extremely quick and lively.
ALLEGRO, (*It.*) quick, lively. A term implying a rapid and vivacious movement, but which is frequently modified by the addition of other words; as, *allegro agitato*, quick, with anxiety and agitation, &c.
AL SEGNO, AL SEG., or the character 𝄋, signifies that the performer must return to a similar character in the course of the movement, and play from that place to the word *fine*, or to the mark 𝄐 over a double bar.
ANDANTE (*It.*) implies a movement somewhat slow and sedate. This term is often modified, both as to time and style, by the addition of other words.
ANDANTINO, (*It.*) somewhat slower than *andante*.
ANIMATO, CON ANIMA, ANIMOSO, (*It.*) with animation, in a spirited manner.
A PIACERE, A PIACIMENTO, (*It.*) at the pleasure of the performer.
APPOGGIATURA, (*It.*) a note of embellishment, generally written in a small character.
APPOGGIATO, (*It.*) dwelt, leaned upon.
ARIA, (*It.*) an air or song.
ARIOSO, (*It.*) in the style of an air.
ARPEGGIANDO, } (*It.*) passages formed of the notes
ARPEGGIATO, } of chords taken in rapid succession,
ARPEGGIO, } in imitation of the harp, are said to be in *arpeggio*.
ASSAI, (*It.*) very, extremely. This adverb is always joined to some other word, of which it extends the signification: as, *adagio assai*, very slow; *allegro assai*, very quick.
A TEMPO, } (*It.*) in the regular time.
A TEM., }
A TEMPO GIUSTO, (*It.*) in strict and equal time.
ATTACCA, ATTACCA SUBITO, (*It.*) implies that the performer must directly commence the following movement.
BALLAD, a short and familiar song.
BARCAROLLE, (*It.*) airs sung by the Venetian gondoliers or boatmen.
BEAT, one of the principal graces in music.
BEN, (*It.*) well; as, BEN MARCATO, (*It.*) well marked. This expression indicates that the passage must be executed in a clear, distinct, and strongly-accented manner.
BIS, (*Lat.*) twice. A term which indicates that a certain passage, distinguished by a curve drawn over or under it, must be performed twice.
BRILLANTE, (*It.* and *Fr.*) an expression indicating a showy and sparkling style of performance.
BRIO, }
BRIOSO, } (*It.*) with brilliancy and spirit.
CON BRIO, }
BRISE, (*Fr.*) sprinkled, broken into arpeggios.
CADENCE a close in melody or harmony; an ornamental and extemporaneous passage introduced at the close of a song or piece of music.
CADENCE (*Fr.*) a shake; also, a cadence in harmony; as *cadence parfaite*, a perfect cadence; *cadence rompue*, an interrupted cadence.
CADENZA, (*It.*) a cadence, or close, at the termination of a song or other movement, introducing some fanciful and extemporaneous embellishment.
CALANDO, (*It.*) gradually diminishing in tone and quickness.
CALORE, (*It.*) with much warmth and animation.
CANONE, (*It.*) a canon, or catch for several voices or instruments
CANON, a species of uninterrupted imitation.
CANTABILE, (*It.*) in a graceful and singing style.
CANTANTE, (*It.*) a part to be executed by the voice.
CAPELLA, ALLA, (*It.*) in the church style.
CAPO, (*It.*) the head, or beginning.
CAPRICCIO, (*It.*) a fanciful and irregular species of composition.
CATCH, a vocal piece in several parts, of a humorous character.
CAVATINA, (*It.*) an air of one movement or part only, occasionally preceded by a recitative.
CHANT, (*Fr.*) a song or melody; the vocal part.
CHE, (*It.*) than: as, *poco più che andante*, rather slower than *andante*.
CHORD, a combination of sounds forming harmony.
CHROMATIC, proceeding by semitones, or formed by means of semitones.
CODA, (*It.*) a few bars added at the close of a composition, beyond its natural termination.
COLLA PARTE (*It.*) implies that the accompanist must follow the principal part in regard to time.
CON, (*It.*) with; as, *con espressione*, with expression, *con brio*, with brilliancy and spirit.
CONCENTO, (*It.*) concord, agreement. A selection of pieces is sometimes so called.
CONCERTO, (*It.*) a composition intended to display the powers of some particular instrument.
CON DOLCEZZA, (*It.*) with sweetness.
CON DOLORE, (*It.*) mournfully, with pathe
CON GRAVITA, (*It.*) with gravity.
CON GRAZIA, (*It.*) with grace.
CON GUSTO, GUSTOSO, (*It.*) with taste.
CON IMPETO, (*It.*) with impetuosity.
CON MOTO, (*It.*) in an agitated style, with spirit.
CON SPIRITO, (*It.*) with quickness and spirit.
CRESCENDO, or CRES., (*It.*) with a gradually increasing quantity of tone.
DA, (*It.*) by.
DA CAPO, or D. C., (*It.*) from the beginning, an expression which is often written at the end of a movement, to indicate that the performer must return to and finish with the first strain.
DAL, (*It.*) by; as, *dal segno*, from the sign; a mark of repetition.
DECRESCENDO, (*It.*) gradually decreasing in quantity of tone.
DELICATEZZA, (*It.*) delicacy; as, *con delicatezza*, with delicacy of expression.
DELICATO, (*It.*) delicately.
DIATONIC, (*Greek.*) naturally; that *is*, according to the degrees of the major or minor scale, or by tones and semitones only.
DILUENDO, (*It.*) a gradual dying away of the tone till it arrives at extinction.
DIMINUENDO, or DIM., (*It.*) implies that the quantity of tone must be gradually diminished.
DI MOLTO, (*It.*) an expression which serves to augment the signification of the word to which it is added; as, *allegro di molto*, very quick.
DIVERTIMENTO, (*It.*) a short, light composition, written in a familiar and pleasing style.
DOLCE, or DOL., (*It.*) implies a soft and sweet style.
DOLCEZZA, or CON DOLCEZZA, (*It.*) with sweetness and softness.
DOLCEMENTE, (*It.*) in a sweet and graceful style.
DOLOROSO (*It.*) indicates a soft and pathetic style.
E, ED, the Italian conjunction *and*; as, *flauto è violino*, flute and violin; *nobilmente ed animato*, with grandeur and spirit.
ELEGAMENTE, } (*It.*) with elegance.
ELEGANTE, }
ELEGANZA, (*It.*) with elegance, gracefully.
ENERGICO, CON ENERGIA, ENERGICAMENTE, (*It.*) with energy.
ESPRESSIVO, or CON ESPRESSIONE, (*It.*) with expression.
ESTRAVAGANZA, (*It.*) extravagant and wild, as to composition and performance.
FACILITA, (*It.*) a facilitation, an easier adaptation.
FANTAISIE, (*Fr.*) } a species of composition in
FANTASIA, (*It.*) } which the author gives free scope to his ideas, without regard to those systematic forms which regulate other compositions.
FINALE, the last piece of any act of an opera, or of a concert; or the last movement of a symphony or sonata, or other piece.
FINE, (*It.*) the end.
FORTE, or FOR., or simply *f*, (*It.*) loud.
FORTISSIMO, or *ff*, (*It.*) very loud.
FORZANDO, or FORZ., or *fz*, implies that the note is to be marked with particular emphasis or force.
FUOCO, CON, (*It.*) with intense animation.
FURIOSO, or CON FURIA, (*It.*) with fire.
GAIEMENT, (*Fr.*) in a cheerful and lively style.
GALLOPADE, (*Fr.*) a gallop; a quick German dance-tune.
GALOP, (*Ger.*) } a quick species of dance, gene-
GALOPPE, (*Fr.*) } rally in 2-4 time.
GIUSTO, (*It.*) in just and exact time.
GRACES, occasional embellishments, sometimes indicated by the composer, sometimes spontaneously introduced by the performer. The most important of these are the *appoggiatura*, the *turn*, and the *shake*.
GRANDIOSO, (*It.*) in a grand and elevated style.
GRAN GUSTO, (*It.*) in an elevated, grand style.
GRAVAMENTE, (*It.*) dignified and solemn.
GRAVE, (*It.*) the slowest degree of movement; also, a deep, low pitch in the scale of sounds.
GRAVITA, (*It.*) gravity; as, *con gravita*, with gravity.
GRUPETTO, (*It.*) a group of notes; a turn.
GRUPPO, (*It.*) a turn, or grace.
GUSTO, GUSTOSO, or CON GUSTO, (*It.*) with taste, elegantly.
IL, (*It.*) the.
IMITAZIONE, (*It.*) an imitation.
IMPETUOSO, (*It.*) with impetuosity, impetuously.
IMPROMPTU, (*Fr.*) an extemporaneous production.
IMPROVISARE, (*It.*) to compose or sing extemporaneously.
IN, (*It.*) in; as, *in tempo*, in time.
INNOCENTE, INNOCENTEMENTE, (*It.*) in an artless and simple style.
INTERLUDE, an intermediate strain or movement.
INTRADA, } (*It.*) a short introductory
INTRODUZIONE, } movement.
ISTESSO, (*It.*) the same; as, *istesso tempo*, the same time.
LARGHETTO, (*It.*) indicates a time slow and measured in its movement, but less so than *Largo*.
LARGHISSIMO, (*It.*) extremely slow.
LARGO, (*It.*) a very slow and solemn degree of movement.
LEGATO, (*It.*) in a smooth and connected manner.
LEGATISSIMO, (*It.*) exceedingly smooth and connected.
LEGEREMENT, (*Fr.*) with lightness and gayety.
LEGGIARDO, (*It.*) light, gentle.
LEGGIERAMENTE, (*It.*) lightly, gently.
LEGGIERO, or CON LEGGIEREZZA, (*It.*) with lightness and facility of execution.
LEGGIERISSIMO, (*It.*) with the utmost lightness and facility.
LENTANDO, (*It.*) with increasing slowness.
LENTEMENTE, } (*It.*) in slow time.
LENTO, }
LIAISON, (*Fr.*) smoothness of connection; also, a bind or tie.
LOCO, (*Lat.*) This word implies that a passage is to be played just as it is written in regard to pitch; it generally occurs after *8va alta*, or *8va bassa*.
MA, (*It.*) but; as, *allegro ma non troppo*, quick, but not too much so.
MAESTOSO, (*It.*) with majestic and dignified expression.
MAIN, (*Fr.*) the hand; as, *main droite*, *main gauche*, or *M. D.*, *M. G.*, the right or left hand in piano-music.
MANO, (*It.*) the hand. *Mano dritta*, or *destra*, the right hand; *mano sinistra*, the left hand.
MARCATO, (*It.*) in a marked and emphatic style.
MARCIA, (*It.*) a march.
MARZIALE, (*It.*) in a martial style.
MELANGE, (*Fr.*) a composition founded on several favorite airs; a medley.
MEME, (*Fr.*) the same; as, *même mouvement*, in the same tune.
MESTO, (*It.*) mournfully, sadly, pathetically.
MESTOSO, (*It.*) sadly, pensively.
METRONOME, (*Fr.*) an ingenious instrument for indicating the exact time of a musical piece by means of a pendulum, which may be shortened or lengthened at pleasure.
MEZZO, (*It.*) in a middling degree or manner; as, *mezzo forte*, rather loud; *mezzo piano*, rather soft.
MEZZO CARATTERE (*It.*) implies a moderate degree of expression and execution.
MODERATO, (*It.*) with a moderate degree of quickness.
MOLTO, (*It.*) very, extremely; as, *molto allegro*, very quick; *molto adagio*, extremely slow.
MORCEAU, (*Fr.*) a piece or musical composition of any kind.
MORDENTE, (*It.*) a beat or transient shake.
MORENDO, (*It.*) gradually subsiding in regard to tone and time; dying away.
MOSSO, (*It.*) movement; as, *più mosso*, with more movement, quicker.
MOTO, or CON MOTO, (*It.*) with agitation.
MOVIMENTO, (*It.*) time, movement.
NOBILE, }
NOBILIMENTE, } (*It.*) with nobleness, grandeur.
NOTTURNO, (*It.*) a composition, vocal or instrumental, suitable for evening recreation, from its elegance and lightness of character.
O, (*It.*) or, as, *flauto o violino*, flute or violin.
OBLIGATO, or OBLIGATI, (*It.*) a part or parts of a composition, indispensable to its just performance, and which, therefore, cannot properly be omitted.
OTTAVA, or 8va, (*It.*) an octave. This word is generally joined with *alta* or *bassa*; the first signifies that the passage to which it is applied must be played an octave higher than it is written; the second, that it must be played an octave lower.
PASSIONATE, (*It.*) in an impassioned manner.
PATETICO, (*It.*) pathetically.
PATHETIQUE, (*Fr.*) pathetic.
PASTORALE, (*It.*) a soft and rural movement.
PEDALE, (*It.*) a pedal or stationary bass. In piano-music, this term implies that the performer must press down the pedal which takes off the dampers.
PERDENDO, PERDENDOSI, or PERDEN., (*It.*) implies a gradual diminution, both in the quantity of tone and speed of movement.
PEU, (*Fr.*) a little.
PHRASE, a short musical sentence, containing an incomplete idea.
PIACERE, (*It.*) will, pleasure; as, *a piacere*, at the performer's pleasure in regard to time.
PIANISSIMO, or *pp*, (*It.*) extremely soft.
PIANO, or *p*, (*It.*) soft.
PIU, (*It.*) an adverb of augmentation; as, *più presto*, quicker; *più piano*, softer.
PLANTIVO, (*It.*) expressively, plaintively.
PLUS, (*Fr.*) more; as, *plus anime*, with greater animation.
POCO, (*It.*) a little, rather, somewhat: as, *poco presto*, rather quick; *poco piano*, somewhat soft.
POCO A POCO, (*It.*) by degrees, gradually; as, *poco a poco crescendo*, louder and louder by degrees; *poco a poco diminuendo*, softer and softer by degrees.
POI, (*It.*) then; as, *piano poi forte*, soft, then loud.
POLACCA, (*It.*) } a slow, Polish dance, in 3-4
POLONAISE, (*Fr.*) } time, of a peculiar rhythm-
POLONOISE, (*Fr.*) } ical construction, as the melodial members usually terminate on the third quarter of the measure.
POMPOSO, (*It.*) in a grand and pompous manner.
PORTAMENTO, (*It.*) the manner of sustaining and conducting the voice; a gliding from one note to another.
POSSIBILE, (*It.*) possible; as, *più forte possibile*, as loud as possible.
POTPOURRI, (*Fr.*) a fantasia on favorite airs.
PRECIPITATO, (*It.*) in a hurried manner.
PRECISIONE, (*It.*) with precision, exactitude.
PRELUDIO, (*It.*) a prelude or introduction.
PREMIERE, (*Fr.*) first; as, *premiere fois*, first time.
PRESTISSIMO, (*It.*) the most rapid degree of movement.
PRESTO, (*It.*) very quick.
PRIMO, (*It.*) first; as, *violino primo*, first violin; *tempo primo*, in the first or original time.
QUADRILLE, (*Fr.*) a French dance.
QUASI, (*It.*) in the manner or style of; as, *quasi allegretto*, like an *allegretto*.
QUIETO, (*It.*) with calmness or repose; quietly.
RADDOLCENDO, } (*It.*) with augmented softness.
RALDOLCENTE, }
RALLENTANDO (*It.*) implies a gradual diminution in the speed of the movement.
RAPIDO, (*It.*) rapidly.
REFRAIN, (*Fr.*) a burden, or tag-end to a song.
RINFORZANDO, RINFORZATO, or *rinf.*, or *rf.*, (*It.*) with additional tone and emphasis.
ROMANCE, (*Fr.*) } a short lyric tale set to music;
ROMANZA, (*It.*) } or a simple and elegant melody suitable to such words.
RONDEAU, (*Fr.*) } a composition of several strains
RONDO, (*It.*) } or members, at the end of each of which the first part or subject is repeated.
RITENENTE, RITENUTO, (*It.*) a decrease in the speed of the movement.
SCHERZANDO, SCHERZATO, SCHERZOSO, or SCHERZ., (*It.*) in a light, playful, and sportive manner.
SEGNO, or 𝄋, (*It.*) a sign; as, *al segno*, return to the sign; *dal segno*, repeat from the sign.
SEGUE, SEGUITO, (*It.*) now follows; or, as follows: as, *segue il coro*, the chorus follows; *segue lo finale*, the *finale* now follows. It is also used in the sense of, *in similar*, or *like manner*, to show that a subsequent passage is to be played like that which precedes it.
SEMPLICE, SEMPLICEMENTE, (*It.*) with simplicity, artlessly.
SEMPRE, (*It.*) always; as, *sempre staccato*, always staccato or detached; *sempre forte*, always loud; *sempre più forte*, continually increasing in force.
SERIOSO, (*It.*) in a serious style.
SERPEGGIANDO, (*It.*) gently and silently creeping onwards, quietly advancing.
SFORZATO, SFORZANDO, or *sf.*, (*It.*) implies that a particular note is to be played with emphasis.
SICILIANO, (*It.*) a movement of a slow, soothing, pastoral character, in 6-8 time, resembling a dance peculiar to the peasantry of Sicily.
SINFONIA, (*It.*) a symphony or orchestral composition in many parts.
SLENTANDO, (*It.*) a gradual diminution in the time or speed of the movement.
SMORZANDO, (*It.*) a gradual diminution as to tone
SOAVE, (*It.*) in a soft, sweet, and delicate style.
SOGGETTO, (*It.*) the subject or theme.
SOLI, *plural of* SOLO, (*It.*) implies that two or more principal parts play or sing together. Such parts, of course, are never doubled.
SOLO, SOLA, (*It.*) alone.
SOLO, (*It.*) a composition, or even a passage, for a single voice or instrument.
SONATA, (*It.*) } a composition consisting of several
SONATE, (*Fr.*) } movements, generally for a single principal instrument, with or without accompaniments.
SOSTENUTO, or SOST., (*It.*) sustained, continuous in regard to tone.
SPIRITO, CON SPIRITO, (*It.*) with spirit
SPIRITOSO, (*It.*) with great spirit.
STACCATO (*It.*) implies that the notes are to be played distinct, and detached from one another.
STESSO, (*It.*) the same.
SUBITO, (*It.*) quickly; as, *colti subito*, turn quickly.
SUITE, (*Fr.*) a series, a collection; as, *une suite de pieces*, a series of lessons.
SYNCOPATE, (*It.*) in a constrained and syncopated style.
SYNCOPATION.—When a tone begins on an unaccented part of a measure, and is continued in the next part of the measure or on the first part of the succeeding measure.
TACET (*Lat.*) implies that during a movement, or part of a movement, some particular instrument is to be silent; as, *flauto tacet*, the flute is not to play.
TANTO, NON, (*It.*) not so much; not too much.
TARDO, (*It.*) slowly, in a dragging manner.
TEMA, (*It.*) a subject or theme.
TEMPESTOSO, (*It.*) in a tempestuous manner.
TEMPO COMODO, (*It.*) in a convenient degree of movement.
TENDREMENT, (*Fr.*) affectionately, tenderly.
TENERAMENTE, TENERO, or CON TENEREZZA, (*It.*) tenderly.
TENUTO, or TEN., (*It.*) implies that a note, or notes, must be sustained or kept down the full time.
THEME, (*Fr.*) a subject.
TIMOROSO, (*It.*) with timidity and awe.
TRANQUILLO, TRANQUILLAMENTE, or CON TRANQUILLEZZA, (*It.*) tranquilly, composedly.
TREMENDO, (*It.*) with a tremendous expression, horribly.
TREMANDO, } (*It.*) implies the reiteration of a
TREMOLATE, } note or chord with great rapidity,
TREMOLO, } so as to produce a tremulous kind of motion.
TRILLANDO, (*It.*) a succession of shakes on different notes.
TRILLE, (*Fr.*) } a shake, a trill.
TRILLO, (*It.*) }
TRIO, (*It.*) a piece for three voices or instruments. This term also denotes a second movement to a waltz, march, minuet, &c. which always leads back to a repetition of the first or principal movement.
TRIPLET, a group of three notes, arising from the division of a note into three equal parts of the next inferior duration.
TUTTA FORZA, (*It.*) with the utmost vehemence, as loud as possible.
TUTTI, (*It. plural*, all;) a term used to point out those passages where all the voices or instruments, or both, are to be introduced.
UN (*It.*) a: as, *un poco*, a little.
VALCE, (*It.*) } a waltz.
VALSE, (*Fr.*) }
VELOCE, or CON VELOCITA, (*It.*) in rapid time.
VELOCISSIMO, (*It.*) with extreme rapidity.
VIBRANTE, (*It.*) a peculiar manner of touching the keys of the piano.
VIGOROSO, VIGOROSAMENTE, (*It.*) boldly, vigorously.
VISTAMENTE, (*It.*) } with quickness.
VITE, (*Fr.*) }
VIVACE, VIVAMENTE, or CON VIVACITA, (*It.*) with briskness and animation.
VIVACISSIMO, (*It.*) with extreme vivacity.
VIVACITA, (*It.*) vivacity.
VIVO, CON VIVEZZA, (*It.*) animated, lively.
VOCE, (*It.*) the voice.
VOLANTE, (*It.*) in a light and rapid manner.
VOLTA, (*It.*) time of playing a movement; as, *prima volta*, the first time of playing, &c.
VOLTI SUBITO, or V. S., (*It.*) turn over quickly.
WALZER, (*Ger.*) a waltz.

ADDENDA TO MUSICAL DICTIONARY.

ACCENT, emphasis given to a note.
ACCIDENTALS, occasional sharps, flats or naturals placed before notes.
AGILITA, quickness.
ALLA BREVE, a quick species of common time. 2-2 time.
ALTO, the part for the lowest female voice.
AMOROSO, affectionately, tenderly.
A POCO PIU LENTO, somewhat slower.
A POCO PIU MOSSO, quicker and with emotion.
ARMONIOSO, harmoniously.
B, the seventh note of the diatonic scale.
BAR, a line across the staff to divide the music into measures.
BARITONE, a male voice between bass and tenor.
BARRE, (*Bar. or B.*) a movement used on stringed instruments by which two or more strings are pressed down on the fingerboard at one time.
BEWEGT, moving, same as CON MOTO.
BRAVURA, an air requiring great spirit and volubility of execution.
C CLEF, designates middle C.
CANTANDO, in a singing manner.
CANTATA, a vocal composition, comprising recitative and melody or air.
CAROL, a Christmas ballad.
CHOIR, a band of singers; the chancel of a church.
CHORAL, a slow psalm-tune of dignified and uniform character.
CHORUS, a company of singers, or the music performed by such singers.
CLEF, a key. A character used to point out the situation of the letters on the staff.
COMMODO, as convenient; as *Allegro Commodo*, quick as convenient.
CON AFFETO, with kind feeling.
CONCERT, a musical performance.
CONCORD, two or more tones forming an agreeable combination.
CON DISPERAZIONE, with desperation.
CONDUCTOR, a musical leader or director.
CON SORDINO, with the mute or damper in playing.
CONTRA, against. Sometimes, low or under.
CONTRALTO, the lowest female voice.
CONTRARY MOTION, parts moving in opposite directions.
COUNTERPOINT, harmony.
CROTCHET, a name formerly given to the quarter note.
DEGREE, the step between two notes; each line and space of the staff.
DEMISEMIQUAVER, thirty-second note
DIRECT MOTION, parts moving in the same direction.
DIRGE, a solemn composition for a funeral.
DISCORD, two or more musical tones that do not harmonize.
DISSONANT, disagreeable to hear.
DIVOTO, devoutly.
DOLENTE, with an expression of pain.
DOMINANT, governing. The fifth of the scale.
DOUBLE A, is A, the third added line below the bass staff.
DOUBLE C, the lowest C on the pianoforte.
DRUM SLIDE, (*Dr. Sl.*) A movement pertaining to banjo and guitar playing. Executed by first closing the fingers (R. H.) and then opening the hand quickly, striking the strings in rapid succession with the nail of each finger; the first finger leads, followed by the second, third and fourth fingers respectively.
D. S., an abbreviation of *Dal Segno*.
DUET, DUETTO, DUO, a composition for two voices or instruments.
ELEGY a vocal piece of a mournful character, as a funeral song.
ETUDE, a study.
FALSETTO, a little false; a term applied to that high register of a man's voice which resembles a woman's.
FORZA force.
FUGUE, a composition in which the parts follow each other; one repeating in order what the other has performed.
GAMUT, the scale.
GIOCOSO, jocosely.
GIOVIALE, joyfully.
GLEE, a lively song in three or four parts.
GLISSANDO, gliding.
GRAZIOSO, gracefully: with elegance.
GREGORIAN CHANT, a style of chant used by Pope Gregory in the Sixth century.
HARMONY, a succession of chords.
HOLD, a sign placed over a note to indicate its prolongation. thus, 𝄐
INTERVAL, the distance from any one tone or note to any other.
INTONATION, giving the right pitch to musical tones.
KEY the fundamental tone of the scale in which the piece is written.
KEY-NOTE, the first note of the scale.
LANGUIDO, languidly.
LEGER LINES, added lines for notes above and below the staff.
L'ISTESSO, the same.
MAJOR, great or greater.
MARTELLATO, strongly marked, hammered.
MEASURE, the space between two bars.
MENO, less.
MINIM, a half-step.
MINOR, small. A term applied to imperfect concords.
MODULATION, change from one key to another during the course of a movement.
NATURAL KEY, the key of C MAJOR, and its relative, A MINOR.
NON, not.
NOCTURNE, see NOTTURNO.
NOTATION, the art of expressing music by visible signs, as notes, rests, etc.
OPERA, a dramatic musical composition.
OPUS, a work.
ORATORIO, a sacred musical drama.
ORCHESTRA, a band of instrumentalists.
ORDINARIO, usual.
OSSIA, otherwise.
PHRASE, a short musical passage without a satisfactory close.
PIANGENDO, painfully.
QUARTET, a composition in four parts.
QUAVER, eighth note.
QUINTET, a composition in five parts.
RECITATIVE, musical declamation.
RELIGIOSO, religiously, devotionally.
RESTS, marks of silence.
RHYTHM, denotes all that pertains to time.
RIGORE, strictness; exactness.
SCALE, a succession of eight notes.
SEMIBREVE, a whole note.
SEMITONE, a half step.
SENZA, without.
SEQUENCE, a succession of like chords.
SEXTOLE, a group of six notes played in the time of four.
SHAKE, the rapid rapid alternation of two notes.
SIGNATURE, sharps or flats at the beginning to mark the key.
SLUR, a curved line drawn over or under the notes.
SOPRANO, treble. The highest female voice.
SORDINO LEVATI or **SENZA SORDINI** The mute or dampers removed.
SOTTO VOCE, with a suppressed voice.
STAFF, the five lines and four spaces on which music is written.
STREPITOSO, noisy, boisterous.
STRINGENDO, pressing, accelerating the time.
STIBACCHIATO, relating, retarding the time.
SVELTO, free, light, easy.
SWELL, a regular increase and decrease of tone.
TARANTELLE, a lively Italian dance of 6-8 time.
TENOR, highest male voice or the part written for that voice.
TONIC, first note of the scale or key note
TRA CORDI, three strings.
TREBLE, soprano; highest vocal part.
TREBLE CLEF, the G Clef.
TROPPO, too much.
UNISON, the same sound.

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